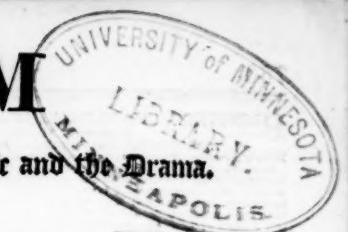


THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2903.

SATURDAY, JUNE 16, 1883.



PRICE
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ROYAL ACADEMY OF ARTS.—NOTICE IS HEREBY GIVEN, that the President and Council will proceed to ELECT, on TUESDAY, the 19th of June, TWO TURNER ANNEXANTS. Applications for the Turner Annexant, which consists of the value of £100, must be sent in, in sets of three, through the hands of a professional employer or other cause.—Forms of Application can be obtained by letter addressed to THE SECRETARY, Royal Academy of Arts, Piccadilly. They must be filled in and returned on or before Saturday, the 16th of June.

ROYAL HISTORICAL SOCIETY, 11, Chandos-street Cavendish-square, W.—THURSDAY, June 21st at 8 p.m.—Sir RICHARD TEMPLE, Bart. G.C.S.I., will read a Paper on "Personal Traits of the Mahratta Princes."

F. EDWARD DOVE, Secretary.

A BUNDEL SOCIETY.—The ANNUAL GENERAL MEETING will be held at the Society's Rooms, 24, Old Bond-street, W., on FRIDAY, the 22nd of June, at 8 p.m., the Right Hon. the EARL of WEMYSS and MARCH in the chair.

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SATURDAY, JUNE 16, 1883.

CONTENTS.

	PAGE
SWINBURNE'S ROUNDELS	755
THE CITIES OF SOUTHERN ITALY	756
BIDWICK'S PRINCIPLES OF POLITICAL ECONOMY	756
THE CHRONICLE OF JAMES I. OF ARAGON	758
WILLIS'S ACCOUNT OF PERSIA	759
NOVELS OF THE WEEK	760
LITERARY TABLE—LIST OF NEW BOOKS	760—761
FIELDING AND SARAH ANDREW; DOUBLE CHRISTIAN NAMES; EMILY BRONTE; A REPLY; THE 'DICTIONARY OF NATIONAL BIOGRAPHY'; MR. FRANCIS BEDFORD	762—765
LITERARY GOSSIP	765
SCIENCE—SOCIETIES; MEETINGS; GOSSIP	766—767
FINE ARTS—THE ROYAL ACADEMY; THE LOUVRE; RAPHAEL; SAINT; GOSSIP	767—771
MUSIC—WEEK; GOSSIP	772—773
DRAMA—WEEK; GOSSIP	773—774

LITERATURE

A Century of Roundels. By Algernon Charles Swinburne. (Chatto & Windus.)

THE experiment commenced by the latest French P'siade, and continued by its English disciples and admirers, of reproducing the forms in which French poets from the fourteenth century to the seventeenth loved to fetter the muse, has at length won the adhesion of a writer of genius, and resulted in the production of work putting in a claim to serious consideration. That a man in whose hands the English language is the most plastic of mediums should delight in showing his capacity to triumph over difficulties is natural. In addition to ballads of life, of death, and of burdens accordingly, Mr. Swinburne's first volume of miscellaneous poems contained more than one poem entitled a rondel. From the execution of these small *tours de force* to the production of a volume of rondeaux is a long step. That Mr. Swinburne will find imitators in his self-imposed task is all but certain; that he will succeed in naturalizing the rondeau in England is neither probable nor very much to be desired. It is, of course, impossible to say that a language which has accepted and incorporated into its literature the sonnet is incapable of dealing similarly with the rondeau. To affirm, moreover, that the genius of our language is opposed to experiments of the kind means only that no one has yet proven the contrary.

It is none the less true that while the French language possesses, say, half-a-dozen admirable trios and some hundreds of good rondeaux, the English language has not one specimen of either that lingers in the memory. That one, at least, of the rondeaux in 'Poems and Ballads' is recalled by most lovers of poetry is scarcely to the point, since in this the form is not very rigorously observed and the poem owes more to the thought than the expression. For the first time the fitness of the rondeau for modern English verse is now fairly tested. The result can scarcely be held conclusive. Mr. Swinburne employs the form with perfect facility, and supplies rondeaux, or roundels as he elects to call them, in verses of different metres. Dainty in workmanship are many of the poems, and likely to be esteemed for felicity of expression as well as for the value of the thought they crystallize. Before, however,

they can be pronounced wholly successful they must convince the judgment that the form they bear is indispensable to their value, or is, at least, the best they can be supposed to assume. Take a sonnet like the famous sonnet of Keats, or any one of a score by Milton, Wordsworth, or Mrs. Barrett Browning, and you cannot fancy any other shape being assigned the thought expressed. The same holds true of an ode of Horace, of a triolet of Jehannot de Lescurel, a ballade of Villon, or a rondeau of Charles d'Orléans. Quitting for a moment the rondeau, and coming to the triolet—a similar, a less common, and an even more difficult form of composition—we quote a well-known specimen by Ranchin:

Le premier jour du mois de mai
Fut le plus heureux de ma vie :
Le beau dessin que je formai
Le premier jour du mois de mai !
Je vous vis et je vous aimai.
Si ce dessin vous plut, Sylvie,
Le premier jour du mois de mai
Fut le plus heureux de ma vie.

Very far from the best existing triolet is this. While, however, it exhibits the form, it forces on the mind the conviction that thought and expression are essential to each other, and that without the prompting of the one the other would not have come. A rondeau by Guillaume de Machault, a writer of the thirteenth century, has the same quality, and in addition much poetic beauty. As it appears in various works which are easily accessible, we elect to give a less familiar specimen from Froissart, the chronicler:

Mon coer s'esbat enoudurant la rose
Et s'esjoist en regardant ma dame :
Trop mieulz me vault l'une que l'autre chose,
Mon coer s'esbat enoudurant la rose.
L'oudour m'est bon, m'es donc regart je n'ose
Juer trop fort, je le vous jur par m'aime ;
Mon coer s'esbat enoudurant la rose
Et s'esjoist en regardant ma dame.

A rondeau of Voiture is curious as showing the form held to be orthodox in the seventeenth century:

Ma foi, c'est fait de moi, car Isabeau
M'en conjuré de lui faire un rondeau.
Cela me met en une peine extrême.
Quoi ! treize vers, huit en eau, cinq en éme !
Je lui ferai aussitôt un bateau.

En voilà cinq pourtant en un monœau.
Faisons-en huit en invoquant Brodeau.*
Et puis mettons, par quelque stratagème :
Ma foi, c'est fait.

Si je pouvais encor de mon cerveau
Tirez cinq vers, l'ouvrage serait beau ;
Mais cependant je suis dedans l'onzième,
Et ci je crois que je fais le douzième ;
En voilà treize ajustés au niveau.

Ma foi, c'est fait.

The desire to quote one or two specimens of the rondeaux of Marot or those of Roger de Collerye—all but unknown in England, yet obviously written in some cases under the direct inspiration of Chaucer—has to be repressed, and we must now turn to Mr. Swinburne's English roundels. While accepting with praiseworthy conscientiousness the narrowest obligations of the rondeau, and even, as it seems, further restricting them, Mr. Swinburne departs from the customary form of composition. In the earliest specimens of the rondeau which survive the form is closely allied to that of the triolet, the poem consisting of eight lines, the fourth of which

* Assumably Jean Brodeau, commentator on Martial, the Greek anthologists, &c.

repeats the first, while the seventh and eighth repeat the first and second. In the fifteenth century the rondeau was divided into three groups—first a quatrain, then a tierce or quatrain, and again five verses or six, according to the number of opening lines that are repeated at the close. This is the class of rondeau which finds favour with Charles d'Orléans. The sixteenth and seventeenth centuries witnessed another change, the rondeau being then confined to thirteen lines, rhymed and grouped after the fashion of the specimen by Voiture quoted above. Mr. Swinburne restrains himself rigorously within eleven lines, the disposition of which is in all cases the same. That Mr. Swinburne, in the course of a close study of early French literature, has come upon the form he selects and to which he adheres is probable. Instances of it must, however, be rare. Marot's rondeau 'De l'Amoureux Ardant' is not wholly unlike it, but differs in some particulars. The same may be said of the poem of Villon translated by Rossetti which commences "Mort, j'appelle de ta rigueur." This has twelve lines, and closely resembles in construction some of Mr. Swinburne's roundels. Villon, it may be noted, calls this "Lay ou plutost rondeau," and in a second poem, which he entitles simply "Rondeau," he employs a different form.

Among the one hundred and one compositions Mr. Swinburne supplies is one entitled 'The Roundel.' This may well be set against the rondeau of Voiture. It is as follows:—A roundel is wrought as a ring or a star-bright sphere,
With craft of delight and with cunning of sound unsought,
That the heart of the hearer may smile if to pleasure his ear

A roundel is wrought.

Its jewel of music is carven of all or of aught—
Love, laughter, or mourning—remembrance of rapture or fear—
That fancy may fashion to hang on the ear of thought.
As a bird's quick song runs round, and the hearts in us hear
Pause answer to pause, and again the same strain caught,
So moves the device whence, round as a pearl or tear,
A roundel is wrought.

'A Singing Lesson,' which follows closely the preceding, may also be supposed to refer to experiments such as Mr. Swinburne has made:—

Far-fetched and dear-bought, as the proverb rehearses,
Is good, or was held so, for ladies: but nought in a song can be good if the turn of the verse is Far-fetched and dear-bought.

As the turn of a wave should it sound, and the thought
Ring smooth, and as light as the spray that disperses
Be the gleam of the words for the garb thereof wrought.
Let the soul in it shine through the sound as it pierces
Men's hearts with possession of music unsought;
For the bounties of song are no jealous god's mercies

Far-fetched and dear-bought.

Mr. Swinburne's view of his own accomplishment is indicated in the *envoi*, in which the lines are shorter and the entire effect is more brisk:—

Fly white butterflies, out to sea,
Frail pale wings for the winds to try,
Small white wings that we scarce can see
Fly.

Here and there may a chance-caught eye
Note in a score of you twain or three
Brighter or darker of tinge or dye.
Some fly light as a laugh of glee,
Some fly soft as a low long sigh:
All to the haven where each would be
Fly.

From the above specimens the manner in which Mr. Swinburne has carried out his project may be judged. Sometimes the verse has eight feet, as in a roundel commencing:—

Night, in utmost noon forlorn and strong, with heart athirst and fasting;
sometimes but two, as in the fourth roundel on babyhood, which opens thus:—

Rose, round whose bed
Dawn's cloudlets close,
Earth's brightest-bred
Rose!

The disposition of the lines is in every instance the same. Among the subjects Mr. Swinburne has selected are some with which the world has recently grown familiar. Roundels concerning loss, with eloquent and touching tribute to Rossetti and more elaborate homage to Wagner; a number of roundels to babies, to baby's feet, baby's hands, and baby's eyes—the most trivial and least sincere portion of the volume; noble praise of paintings by Courbet, Fantin, and Millet; and commemorations of scenes in the Channel Islands and of Italian cities, succeed each other, and are interspersed with reflections and speculations strangely unlike those of Mr. Swinburne's earlier volumes, since most are reverential and some absolutely pious. In the mastery of language they exhibit the poems now given to the world may vie with Mr. Swinburne's past accomplishment. The restraint imposed on him by the vehicle he has chosen is obviously an advantage in one respect. His great faults, diffuseness of expression and looseness of thought, are here held in check by the chains to which he has subjected himself; on the other hand his greatest merits, his rush of emotion and verbal movement, cannot find vent here. Mr. Swinburne has graced a form of composition which three or four illustrious predecessors have employed, but in which not more than one or two of them have attained excellence. To a Charles d'Orléans, with his delicate fancy and light and changing moods, the rondeau is wholly suited. Voiture and Hamilton can move at ease beneath its restrictions, and Benserade can amuse himself rather than his readers by turning into rondeaux the 'Metamorphoses' of Ovid. For serious purposes, and for a writer of Mr. Swinburne's powers, the roundel must be pronounced an inadequate form of composition. In this country at least it will most probably, in spite of Mr. Swinburne's efforts, remain an exotic, and will not lose the character of *naïveté* which Boileau assigns to it as a Gallic product. Mr. Swinburne's volume is dedicated in a roundel to Miss Christina G. Rossetti.

Cities of Southern Italy and Sicily. By Augustus J. C. Hare. (Smith, Elder & Co.)

The heel and toe of the Italian boot are still a *terra vix cognita* to tourists. More than thirty years ago, indeed, Mr. Lear crossed and recrossed the latter part, known officially

as Calabria Ulteriore Prima; and many of his readers have no doubt been strongly tempted to make a further acquaintance with the scenes which he sets forth "with such a pencil, such a pen." But Calabria is far off; its accommodation is not all that could be desired; its communications are still, in spite of railway extension, imperfect; and even the chance of unearthing the Saracen colony, which we feel persuaded must yet exist in some remote corner, has not drawn many travellers far into the kingdom of Charles and Manfred. Mr. Hare, at any rate, if he has felt the temptation, does not seem to have yielded to it. He has apparently not ventured to any great distance from the railway stations which he describes; for anything more remote he contents himself with a summary now and then of other people's experiences. On p. 355, for instance, he is at Gerace, and we have the following—it must be admitted, within brackets:—

"Equestrians may make a beautiful excursion from Gerace through the wooded defiles of Aspromonte to the western coast at Gioia (full of malaria), and thence by Palmi and Scilla to Reggio. By a divergence at Castelnuovo, the grandly-situated San Giorgio may be visited, its houses piled on rocky plateaux, rising on a hill covered with woods."

With no want of charity it may safely be said that had Mr. Lear never written and drawn this paragraph would not have been included in Mr. Hare's book. Though no reference is made to the elder traveller (who, however, is quoted copiously on the preceding page), a study of his thirteenth and fourteenth chapters and of the illustrations thereto shows clearly whence comes Mr. Hare's knowledge of the sanitary state of Gioia and the situation of San Giorgio. However, there is no reason why the compiler of a guide-book should not use other people's observations; and in his present volume Mr. Hare has at least abstained both from the unlawful annexation and from the *dénigrement* of his predecessors which brought his 'Cities of Northern Italy' into somewhat bad odour. We cannot, however, congratulate him on any great advance in general accuracy. His mistakes are not, indeed, so far as we have been able to discover, very serious; but the reader is constantly being brought up by some little inaccuracy in details. Thus the death of St. Thomas Aquinas is said to have happened in 1224, or one year before the date usually assigned to his birth. Under Beneventum the reader is told that it "was founded by the hero Diomede, son of Ulysses and Circe," a parentage not usually given to the son of Tydeus. This error arises from a corrupt following of Murray (ed. 1858), where we read "founded, according to tradition, by Diomedes, or by Auson, the son of Ulysses and Circe." Again, Robert of Bari, Charles of Anjou's judge who presided at the trial of Conratin, is called by the odd-looking name "Robert Chyuria," for which we can find no other authority than Murray aforesaid. Conratin suggests Manfred, and some readers will be puzzled to learn that the intolerance of a Pope scattered that hero's bones "on the banks of Rio Verde." If Mr. Hare can identify the Verde he will render a service to commentators on Dante; but it certainly is not

in Spain, as the prefix given to it would seem to suggest. At all events, though *rio* is good enough Italian, when coupled with *Verde* it is more familiar to students of the kindred tongue. Mr. Hare often quotes Dante, sometimes superfluously; and it is the more odd that when he is writing about Murrone and the hermit who became Celestine V. he should make no reference to the common belief that this was the person who made the "gran rifiuto." In the same way, though he mentions that the hotel at Bartella is named after Ettore Fieramosca, he has nothing to say about the famous challenge with which Fieramosca's name is associated.

When he does quote he is not always happy. Thus he tells us that the wine of Sorrento "is wretched enough now, but is celebrated by classical authors"; and proceeds to give two quotations, one of them the well-known passage of Horace, about "Surrentina vafer qui miscet facē Falerna," which both go to show that it was regarded then as "poor tipple." Latin is, however, probably not his forte, or he would hardly say that Robert Guiscard's body was brought to Venosa "non absque labor." He quotes, too, some verses embodying certain maxims of the famous school of Salerno, the last of which he can hardly have understood, or he would have omitted it in a book intended for general readers. Nor has he apparently paid much attention to botanical terms, or he would not give us such forms as "cytizus," "glycyrrhica," and "poinsettia." *Pteris aquilina*, too, may be "the Amalfi fern"; but if so, the Amalfi fern is frequent enough in England, for the name denotes the common bracken. Elsewhere Mr. Hare is perplexing through excess of accuracy. When we read of "Iolanthe," the wife of Frederick II., we did not at first recognize which of that emperor's numerous consorts was intended; and it required a little reflection and transliteration to identify her with the lady whom most historians call Yolande de Brienne. Why, by the way, is her burial-place, Andria, ignored in the index, which seems for the most part pretty carefully compiled?

The little pictures which are interspersed through the text are nicely executed, and form, perhaps, the most attractive feature of the book. They scarcely compensate, however, for the absence of a map, without which no guide-book is complete. If Mr. Hare will in another edition add this and correct such slips as those we have pointed out, which give a somewhat perfunctory air to the book, he will make it a pleasant companion enough to travellers who are content to keep pretty much in the beaten track.

The Principles of Political Economy. By Henry Sidgwick. (Macmillan & Co.)

It is somewhat difficult to classify, and therefore to appraise, Mr. Sidgwick's new book. Most books on economics claim attention either because they expound the elements of the subject more clearly than previous textbooks, or because they have something original to add to the stores of economic knowledge. Yet, as the author himself justly says, his book "on the one hand makes no claim to originality, while on the other hand it is not precisely an elementary treatise." It is certainly not an elementary

work; probably no book on the subject since Ricardo's is more difficult reading, owing to the amount of solid thinking which has been exercised on it, and which, in return, it requires for perusal. Mr. Sidgwick is in a way the last of the casuists: to draw a distinction, to make a refinement, seems to be his delight, and he has certainly excelled himself in the present work. Owing to this tendency, combined with an assumption of knowledge by the reader of the general course of economic investigation during late years, the book is too subtle and too critical to be intelligible to any but professed economists. And yet Mr. Sidgwick, on the whole, does not offer to them any considerable deviation from current economic theories. Though it was impossible for a mind of such power and such subtlety as his to be seriously occupied with economics without hitting upon a few improvements or variations on ordinary theories, his modest disclaimer of originality is completely justified, and scarcely a single position held by Mr. Sidgwick could not be traced to some recent English economist. It has been his aim to give us Mill "with all the modern improvements"; but he has been content to take these improvements from Jevons, Cairnes, Macleod, Bagehot, Walker, &c., and, perhaps more than all, from the general revival of economic interest at Cambridge due to Mr. A. Marshall.

Mr. Sidgwick has been led to produce his book by the state of uncertainty into which political economy has fallen during the last ten years in England. Whereas during the "sixties" the science of economics was regarded as the only one of the so-called moral sciences that had attained to certain results, from 1870 onwards most of its conclusions have been called in question by a succession of assaults from able writers. The very method which had previously been applied to the subject by Ricardo and his successors was attacked with vehemence by the late Prof. Cliffe Leslie from the sociological standpoint, and by the late Prof. Jevons from the vantage ground of mathematical analysis. Mill himself surrendered the key of the older position on the wages question to the by no means strong attack of Mr. Thornton on the wages fund theory. And within the last three years or so bimetallists, fair traders, land nationalizers, and socialists have protested against the orthodox positions on these important questions.

Mr. Sidgwick offers his book as an Eirenic between the two schools somewhat in the spirit of the accommodating Mr. Snell, the landlord of the Rainbow: "The truth lies between you; you're both right and both wrong, as I allays say." He holds that in the main the method and results of Mill still hold true, and merely require modifications to fit in with the new doctrines brought forward of late years. As regards method it is contended that the controversy between the *a priori* and the inductive schools is a mere question of interpretation, or at least of degree. No deductive economist conducts his reasoning "in the air," without reference to observed facts; no writer of the opposite school speaks of facts only, without making use of general principles from which to deduce his conclusions. This is undoubtedly true, and does away with much

of the wild talk against Mill indulged in by Cliffe Leslie and others. But while induction and deduction may be equally necessary, their value greatly varies according to the immediate object. For exposition deduction must always be useful; but for discovery and proof the inductive examination of facts must always hold the first place. All the improvements in economic theory in recent times—work like that of Bagehot, Caird, Giffen, and Jevons—have been made by careful examination of the facts of the case. Most of Mr. Sidgwick's modifications of older views are derived from this source; and even with regard to definition, on which he rightly lays so much stress, the most important innovation in the present work is due to Knie's purely inductive investigation of the various meanings of capital. And if it be remembered that the origin of those abstract and rigid propositions, whose rigours this book is intended to modify, is to be found in the works of the deductive scholiasts of Ricardo, like James Mill, MacCulloch, and Senior, we have another reason for refusing equal rank to the deductive method. And it is impossible to avoid feeling that Mr. Sidgwick's own exposition has been injured by the abstract and deductive treatment he has adopted; how rarely is his meaning eked out with concrete examples, as on pp. 192-3. Of course he professes to hold the balance between the two methods; but the preponderance of the deductive tone, if we may say so, is clear throughout, and even in the third book, dealing with the art of political economy. In so far, therefore, as Mr. Sidgwick has reverted to the *a priori* method in political economy, it is difficult to avoid thinking his book retrograde. Before leaving the point of method, of vital importance nowadays in a systematic treatise, we may remark that Mr. Sidgwick has not taken into consideration the view which was being put forth by Bagehot at the time of his death, according to which the main doctrines of the English school of economists refer only to the peculiar conditions of English commerce.

Passing to the results of Mr. Sidgwick's eclectic criticism of Millite economics, it must be granted that he has to a large extent carried out his intention of assimilating to the older positions of Mill the corrections of later economists. Thus his treatment of the wages question (Bk. II. cc. viii. and ix.) is totally free from the facile and superficial explanation known as the wages fund theory, which has unaccountably passed current as a valid solution. Interest and profits are both improved theoretically, the latter under the influence of Cliffe Leslie, the former under that of Mr. Marshall. Some modifications are made in the Ricardian theory of rent. More than all, the question of "wages of superintendence" is dealt with in full recognition of the enormous differences which scarcity of organizing ability produces. The recent list of millionaires given by the *Spectator* has shown that the large fortunes fall to manufactures rather than to land, and the reasons for this are carefully explained by Mr. Sidgwick.

The theory of value as here expounded differs but little from that of Mill, and so far scarcely does full justice to the progress made in this fundamental branch of the subject. Notwithstanding the gratitude

expressed to Jevons in the preface, it is doubtful whether Mr. Sidgwick has caught the full bearings of the former's fructifying idea of "final utility." He rejects with Cairnes the application of mathematical conceptions to economics, ignoring the possibility of a treatment akin to that of the calculus of variations and dealing with indeterminate quantity. And though at times he recognizes the value of the graphic methods—e.g., in the note on p. 210—no use is made of them, and there is scarcely any discussion of their application to the science; and in the chapter on international values the necessarily quantitative character of the problem is kept out of sight by Mr. Sidgwick's extremely abstract treatment. On the other hand, the effects of monopoly and combination receive careful treatment, which might have had further illustration by mathematical analogies of indeterminate problems.

Perhaps the boldest step taken by our author is his extension of the denotation of the term "money." He includes in this, as Mr. Macleod has long advocated, bankers' liabilities which are passed "from person to person" as cheques. Some theoretical advantages are to be found for this extension, and it may possibly be adopted. Connected with this extension, and running on the same lines with it, is the very valuable suggestion made by Mr. Sidgwick, we believe for the first time, that good-will or business connexion should be reckoned as wealth. The obvious fact that it has a commercial value at once justifies its claim, and this innovation will be welcome to those who may wish to play off the "good-will" of the commercial classes against the "unearned increment" of the landlord, though the parallelism is scarcely close enough to justify the exchange.

Besides these innovations, mostly incorporated from other economists, there are several points in which Mr. Sidgwick differs from his predecessors without any precedent. His arrangement lumps together distribution and exchange without much advantage to either, and with the result of obscuring the importance of the former. Nothing corresponding to Mill's fourth book, on the influence of progress on production and distribution, has been contemplated in Mr. Sidgwick's plan. Such a subject requires more than any other inductive treatment, and yet there must be "principles" of economic dynamics which should have been included in a treatise bearing the title of the work under review. Mr. Sidgwick has made an advance both in nomenclature and arrangement from the deductive standpoint by including all practical applications in the third book, entitled "The Art of Political Economy." In this part of his work, where he is perforce obliged to deal with concrete facts, Mr. Sidgwick is at his best; and in two ethical chapters (cc. ii. and ix.), on "The System of Natural Liberty considered in Relation to Production," and "Political Economy and Private Morality," he for once comes up to the level of suggestiveness which he maintained throughout his former work. On the question of Government interference he joins in with the general tendency to discredit "Laissezfaire" as an iron rule. The curious opposition of Prof. Jevons and Mr. T. H. Farrer on this point might lead one to pause before too hastily dismissing the claims

of "Laisserfaire" as an absolute guide. While Prof. Jevons recommended Government interference in his book, 'The State in Relation to Labour,' Mr. Farrer, a Government official, in the companion work, 'The State in Relation to Trade,' strongly deprecated anything but absolutely necessary action of the State.

Mr. Sidgwick, while repudiating the Communistic ideals, allows the justice of many of the socialistic aims. On the greatest problem of Government interference—that of protection—our author, though seemingly heretical, is really at one both with A. Smith and Ricardo in declaring protection to be theoretically quite justifiable. He holds that in theory protection may be advantageous both for the world and the protected state, but that in practice it is impossible to ensure its advantageous working. The current economic impression of "practical men" is rather that theoretically it can be of no good, whereas practically in young states it may be a useful prop to native industries. Mr. Sidgwick is more seriously divergent from current opinion in regarding bimetallism as a possible and desirable mode of regulating the currency. When we add a reference to an admirable bit of analysis distinguishing habit from custom, but otherwise not modifying Mill's chapter on the same point, we fancy we have exhausted the main points wherein Mr. Sidgwick considers the progress of economic science has rendered modification of the orthodox position necessary.

If this contention were justified, the book before us would undoubtedly serve a useful purpose in supplementing Mill. But there are whole regions of political economy which do not come within Mr. Sidgwick's purview, since he has restricted himself to the principles of political economy. The light thrown upon the money market and banking by Bagehot; the clue to the foreign exchanges afforded by Mr. Goschen, and to the Stock Exchange by Mr. Giffen; the experience of protection afforded by the comparison of Victoria and New South Wales; the relation between railways and prices, so thoroughly worked out by Cliffe Leslie—all these and many other similar topics had to be omitted from the book before us, or at most only barely mentioned, owing to the plan on which it is written. As a matter of course, the changes in principle have not been many; the principles themselves are but few, and could not well be absolutely opposed to fact. But the changes have been of considerable importance, as with regard to the wages question and the theory of value. To borrow a simile from another deductive science, it might be very plausibly urged that geometry has made no progress because the definitions and axioms remain unchanged. Yet surely the work of Dr. Salmon and Prof. Cayley is something more than mere application. And the reaction of application on principle may be illustrated by geometry without parallels, which differs as much from the older science as the new economics, with their firmer grasp of "final utility," will ultimately differ from Mill. Mr. Sidgwick's book will serve as a useful landmark of the progress which, in the view of a candid and careful critic, the science has already made; and it will be of service in removing the scepticism as to the stability of the science

which has undoubtedly been the result of the fierce onslaughts of late years. But it cannot be considered to contain all the necessary modifications which Millite economics must undergo if they are to incorporate all the advances that have been made in economic theory since Mill's death.

We have not attempted to disguise our impression that the present book is a misapplication of Mr. Sidgwick's great powers. That he should have devoted so much labour to the preparation of it, without in any appreciable degree adding to or suggesting economic truths, is in itself a proof that his remarkably impartial and critical mind is not working under suitable conditions in dealing with goods and chattels. His fine motto from Emerson, "Things are in the saddle and ride mankind," may remind the reader that Mr. Sidgwick's interest is here with the horse, not the rider, whereas the true economist is equally interested in things and in their influence on men. The best parts of the book are those where Mr. Sidgwick, with that power of subtle analysis peculiar to him, deals with the human side of economic facts; and the best result of the present work will probably be the sounder basis for ethical subjects afforded by the careful training in economics to which Mr. Sidgwick has clearly subjected himself. It would be vain to claim equal rank, or even rank of the same kind, for 'The Principles of Political Economy' and for the book which deservedly made its author's reputation, 'The Methods of Ethics.'

The Chronicle of James I., King of Aragon.
Translated by the late John Forster, Esq., M.P. With an Historical Introduction, Notes, &c., by Pascual de Gayangos. 2 vols. (Chapman & Hall.)

SEÑOR GAYANGOS has done a real service to letters by finishing and publishing the translation of James of Aragon's 'Chronicle' which the late Mr. John Forster left behind him. When Mr. Forster died in 1878 the translation of the 'Chronicle' was complete except for two or three chapters at the end. It had been the work of his friend Señor Gayangos, helped and encouraged by Mr. Forster's executors, to issue the 'Chronicle' to the world with an "historical introduction, notes, appendix, glossary, and general index." Mr. Forster had himself intended to write some kind of introduction to the book which had for so long occupied his time and thoughts, but his death threw the execution of this task into the hands of Señor Gayangos, as well as the notes on Mohammedan dynasties, place-names, obsolete words, &c., which from the beginning had been entrusted to the Spanish scholar. The translation is written with considerable life and spirit, and is readable throughout. Mr. Forster was not a student of mediæval Spain in the sense in which, for instance, Prof. Dozy was a student of it, and accordingly he has not been able to clear up obscure passages by the aid of a wide general knowledge of the country's history and literature. Nor had he any scientific knowledge of the Catalan dialect and of its relations to the other tongues of the Peninsula. But in considering his work it is much pleasanter to dwell on the enthusiasm with which he for years devoted himself to a task so alien

to the ordinary occupations of a politician and a manufacturer than to spend one's space in hostile criticism, and whatever may have been his defects as a scholar, by bringing this remarkable chronicle within the ken of English readers he has earned the gratitude of all who interest themselves in historical studies in this country.

For the scholarship, indeed, of the translation and its appurtenances Señor Gayangos is mainly responsible. His historical introduction fills twenty-two pages of large print, and is very good as far as it goes. But Señor Gayangos has taken for granted a larger knowledge of Spanish history than most of his readers possess, and his preface ought to have been fuller and more detailed if it was adequately to serve its purpose of introducing a book and a hero so little known to the English public. He gives a slight sketch of the history of Aragon from the accession of Alfonso I. down to James's reign, a few observations on some disputed points in James's history, and some remarks on the first publication and authorship of the 'Chronicle.' We should have been glad, however, of more information as to the state of literature in Aragon at the time when this graphic and lively book was produced; and some critical discussion of the relation of James's work to that of the generation of important chroniclers who immediately succeeded him, or of the proportion borne by the events related in the 'Chronicle' to the whole sum of our information concerning James, would have been specially welcome from so competent a scholar as Señor Gayangos. The notes are many of them learned and interesting, but they suffer from repetitions which might have been corrected in proof, and there ought to have been more of them. The student of the poem and chronicle of the Cid will notice the absence of any attempt to parallel the two attacks upon Valencia, between which some hundred and forty years intervened; while it is not easy to see, for instance, how an English reader is to find out for himself who the "Countess of Nines" is in cap. 503, with whom the Infante En Jacme thought of marrying, or to understand how Señor Gayangos should have allowed the extremely vague note on p. 110 to pass his critical eye. "'Lo Provost' (prépostus?) appears to be some ecclesiastic of rank," is an explanation due no doubt to Mr. Forster, and not to Señor Gayangos; but considering what a well-known capitular official the mediæval provost was, and that the mention of Tarragona in the context naturally recalls the chapter of the metropolitan see, the note ought to have caught the editor's attention.

Perhaps the most serious omission is that of dates. The narrative itself is not dated at all except by the one date which James himself furnishes of the taking of Valencia, and from the few scattered here and there in the notes it is not possible to make out any consecutive chronology. This is, indeed, a piece of work which any reader who wishes to use the book seriously will have to do for himself. Lastly, we miss that methodical account of "sources" and "literature" to which the best modern historical criticism has accustomed us. What manuscript sources of the 'Chronicle' still

exist? What are the relations of the sixteenth century text to that of Señor Bofarull published in 1880? These are questions which we can scarcely doubt Señor Gayangos would have discussed had he felt the book and its responsibilities to be altogether his own.

Of course nobody is better fitted than Señor Gayangos to edit a book of this kind, and our grumblies are directed not at what he gives, but at what he withholds. Many of the notes are extremely interesting; the glossary is valuable; and the nine appendices, concerned either with points of military engineering or with matters of Moorish history, are in all respects worthy of the Spanish scholar's high reputation. So much for the parts played in the book by editor and translator. Of the 'Chronicle' itself it is impossible to speak without enthusiasm. It is undoubtedly one of the most graphic and important records of the Middle Ages remaining to us. In spite of the ingenious objections advanced against the king's authorship by Villaroya and others at the beginning of the present century, the evidence, both external and internal, in favour of the theory that it is James's own work, is really irresistible. James, as we know from the 'Chronicle' itself, was surrounded, like his brother King Alfonso X., by a travelling court of lawyers, scribes, and learned men. The 'Chronicle' reads like the reminiscences of an old man, dictated to a scribe and checked here and there by reference to documents in the dictator's possession. Such a theory would account for the peculiarities of the book, for its mixture of vagueness and exactitude, and for the curious, garrulous way in which a little unimportant trait or incident is brought forward, while such events as the rebellion and death of his eldest son the Infante Alfonso, the death of his wife Yolande of Hungary, and his two excommunications are passed over in silence. From the charters and treaties in the royal archives, to which there are constant references, he would naturally derive all those minute details as to the innumerable bargains with the conquered Moors which he is so fond of giving, and for the rest his own quick memory and lively imagination provided him at every turn with graphic and entertaining material. The chief events of his long and stormy life as it is described in the 'Chronicle' were the conquest of the Balearic Islands; the conquest of Valencia; the campaign in Murcia, undertaken on behalf of his son-in-law, Alfonso of Castile; the abortive attempt at a crusade in 1269; the troubles with his sons; and his interview with Gregory X. at Vienne towards the end of his life. The three great exploits of his career—the conquests of Mallorca and Valencia, and the recovery of Murcia—stand out in these pages like so many separate dramas of the past, in which we become familiarly acquainted with all the actors, and learn to live in their life and see with their eyes. What can be more life-like, for instance, than the account of the young king at twenty—a giant in stature and in courage, but still a novice in the arts of war—returning to his camp immediately after the first landing of his force on the coast of Mallorca, in the full expectation of a rebuke from his barons for a foolhardy dash into the enemy's country?—

"As I entered (it might then be near sunset) En Guillen de Moncada, En Remon de Moncada, and other knights with them came to greet and welcome me. I dismounted and went towards them on foot; En Guillen de Moncada smiled; I was glad, for I had been afraid of his scolding me for my rashness, and perceived that he would not be so hard upon me as I had thought. En Remon, indeed, would have remonstrated, but his brother Guillen interposed, 'En Remon, true the king has done a very foolish thing, nevertheless we may hold it for a good deed of arms; it was right well of him to be so angry and impatient at not being in the battle. And, my lord,' continued he, addressing me, 'restrain yourself, for in you lies life or death for us; comfort yourself with one thing—that since you have set foot on this land you are henceforward king of Mallorca; if you die in the attempt you die as the best man in the world; and even if you lie disabled in bed you will hold this land for your own, for yours it is.'

This extract gives a good idea of the ease and liveliness of the narrative, which make the book excellent reading throughout. But James was more than a mere story-teller. All the constitutional ideas of the time may be seen at work in the history of his relations to his double Cortes; his views on the settlement of emigrants on conquered lands as delivered to Alfonso X. might apply in some respects to the Irish problem of to-day, so sensible and modern are they; his constant championing of the middle and agricultural classes against the nobles, his policy of mildness and comparative toleration towards his Mohammedan subjects, are points full of interest to the historical student.

This important chronicle should be read side by side with Joinville, and with Alfonso's 'Cronica General,' or better 'Estoria de Espanna,' if one would arrive at a first-hand impression of the methods and aims of thirteenth century history. As to James's relations to Alfonso, Señor Gayangos thinks it doubtful whether the 'Estoria de Espanna' or James's 'Commentari' were the earlier in date. To us it appears tolerably clear that James's book was the work of his old age, and written some years at least after the 'Estoria.' With this view Los Rios, who, with all his pedantry, knew the thirteenth century in Spain *au fond*, agrees. He believes Alfonso's book to have been written about 1266, and that James was stimulated by it to the production of his own autobiography during the last ten years of his life. Part, however, of Alfonso's history must have been written much earlier than 1266, as the sketch of Aragonese history in the third part proves. In it the writer speaks of James's "little sons" by Yolande of Hungary, "whom may God bless and direct in their careers." These are expressions which could hardly have been used much later than 1252, considering that James was married to Yolande in 1234.

In conclusion we must thank Señor Gayangos for having provided, besides the extremely useful glossary we have mentioned, an excellent general index.

In the Land of the Lion and Sun; or, Modern Persia. By C. J. Wills, M.D., late one of the Medical Officers of Her Majesty's Telegraph Department in Persia. (Macmillan & Co.)

If it were necessary to demonstrate the value of 'Hajji Baba' as a picture of Persian life

and manners, no better evidence could be adduced than that supplied by Dr. Wills in his 'Land of the Lion and Sun.' Morier's appreciation of the amusing, boasting, clever, lying, active, and unscrupulous inhabitant of Ispahan and other centres of population in Persia, though applied to fictitious characters, was marvellously minute and true; the veil of romance thrown over his pleasant book was too transparent and slight to be taken into serious account at all. And the type has undergone no material change during the last sixty years. The Shah's travelled subjects who wear cutaway coats and wideawake hats in the daytime, and the still more unseemly costume of the civilized ball-room at night, are too few to be treated even in the light of exceptions. We have now before us a plain record of facts obtained, and impressions derived in Persia at the present hour, and it is much like a repetition of the adventures of Hajji Baba of Ispahan. There is the same combination of the horrible and the ludicrous, the vicious and the jocose, as is to be found in the old familiar story of James Morier; and not only do we gather from the later work that the romance writer was chronicling truth, but also that, as just observed, the Persian of 1823 is the Persian of 1883.

For fifteen years Dr. Wills has had to do with Persia; and as his profession enjoys high prestige in the East, his experiences have doubtless enabled him to form a tolerably correct judgment of the character and mode of life of the inhabitants. A resident at one time at Hamadan, at another at Ispahan, at another at Shiraz, he has studied the interior of Persian towns and become acquainted with natives of all ranks and classes. Though a paid servant of Government, he was not debarred from taking advantage of any private practice falling in his way, and at Ispahan the Prince Governor placed at his disposal certain rooms which had before formed a kind of dispensary for the Shah's physician. At this particular time Dr. Wills says that "as a rule the attendance was gratuitous, though some few of the wealthier paid a fee." That the work was not always remunerative among the aristocracy may be inferred from the statement that for a four hours' attendance on the wife of the "Eye of the State," a distinguished nobleman living in Teheran, the doctor received "a plate of oranges and two dried salmon as a fee, with a polite message of thanks."

But if the services rendered independently of the ordinary routine of duty were not always recompensed in substantial coin, our author gained a sort of experience in his chosen sphere of action which many sensible people will think preferable to pecuniary benefit. At the outset of his work in the department to which he belonged, he was fortunate in being associated with good men. Among the Engineer officers then superintending the telegraph in the Shah's dominions, whose names or initials repeatedly occur in his pages, were Murdoch Smith, one of the explorers of Halicarnassus and Cyrene; Oliver St. John, late Political Officer at Kandahar and now Resident in Kashmir; and the talented Henry Pierson, whose lamented and comparatively recent death, whilst Commanding Engineer of the

Waziri Field Force, left a blank not easily supplied. These have all made their mark with credit and honour in the "Land of the Lion and Sun," and should not be forgotten in a retrospect of contemporary labours. We are glad to congratulate Dr. Wills on the result of his long residence in, to use his own expression, "an out-of-the-way corner of the world," as now exemplified in his book. His many years of apprenticeship in the East have brought their fruit in the acquisition of much useful knowledge, and the possessor has done well to lay out his stock before the eyes of his countrymen. His volume is full of characteristic sketches and anecdotes; it contains much that is instructive and entertaining, and several passages cleverly illustrate the peculiarities of Persian everyday life. On the other hand, it is not very systematic, nor can it be considered a literary success in style or arrangement; and there is evident in it, perhaps, a lack of descriptive power, or it may be a disinclination to attempt description, in respect of landscapes, scenery, and inanimate objects of interest, such as monuments and buildings generally. The writer's sympathies are clearly with living things, and he had rather speak of the modern Irání and his ways than of the tombs of ancient monarchs. As for Persepolis, he assures the reader that Ussher has said all that can be said about it, and he has consequently nothing to add of his own. "I have often passed it," he writes, "and when marching have frequently visited it; but my curiosity was always exceeded by my anxiety to either reach Shiraz, or proceed on my journey to Ispahan."

But human beings do not monopolize the reader's attention to the prejudice of the lower animals. There are notices of lions, bears, horses, donkeys, dogs, cats, and monkeys, besides an extempore bear-bait and a spirited camel fight. We are told about birds, fish, and reptiles, and doubt is expressed on the truth of the common assertion that there is poison in the bite of the Miána bug. A passage regarding the scorpion is selected for extract. Dr. Wills had heard from a Swedish physician at Shiraz that scorpions, when they see no chance of escaping capture, commit suicide:

"He told me, that when one was surrounded by a circle of live coals, it ran round three times and then stung itself to death. I did not credit this, supposing that the insect was probably scorched, and so died. I happened one day to catch an enormous scorpion of the black variety. In Persia they are of two kinds; black; and light green, or greenish yellow; the black variety being supposed to be much the more venomous. The full-grown scorpions generally are from two to three inches long; I have seen one five inches when extended from the tip of the claws to the sting, but he was phenomenal. The one I caught was very large, and to try the accuracy of what I supposed to be a popular superstition, I prepared in my courtyard a circle of live charcoal a yard in diameter. I cooled the bricks with water, so that the scorpion could not be scorched, and tilted him from the finger-glass in which he was imprisoned unhurt into the centre of the open space; he stood still for a moment, then, to my astonishment, ran rapidly round the circle three times, came back to the centre, turned up his tail (where the sting is), and deliberately, by three blows, stabbed or stung himself in the head; he was dead in an instant.

Of this curious scene I was an eye-witness, and I have seen it repeated by a friend in exactly the same way since, on my telling the thing, and with exactly the same result. For the truth of this statement I am prepared to vouch."

Among the adventures narrated we read that the author was on one occasion in imminent danger of his life. Between Shiraz and Ispahan it fell to his lot to be taken, stripped, and otherwise roughly treated by robbers, nor did he eventually escape their hands without undergoing much bodily suffering.

NOVELS OF THE WEEK.

Hearts. By David Christie Murray. 3 vols. (Chatto & Windus.)

In the Olden Time. By the Author of '*The Atelier du Lys.*' 2 vols. (Longmans & Co.)

Aut Cesar aut Nihil. By the Countess M. von Bothmer. 3 vols. (Same publishers.)

It is a pity that Mr. Murray should have written a preface to '*Hearts.*' That "an American writer of fiction has offered to his fellow craftsmen and the world his opinion that 'all the stories have been told,'" is no reason why Mr. Murray should retaliate by saying that the American writer cannot invent a story himself, and is like the fox without a tail. Nor are Mr. Murray's remarks upon the American writer's harmless observation quite within the bounds of courtesy and good taste. Mr. Murray's anger and terrible earnestness may be taken to betray some doubt in his own mind of his success in the achievement of that which he humbly boasts is still the aim of himself and many another English novelist. It is the fact that '*Hearts*' is no favourable specimen of Mr. Murray's work.

In it one can hardly recognize the hand of the author of '*Joseph's Coat.*' still less of that excellent little story called '*Coals of Fire,*' which is the best thing the author has done. He has, perhaps, not made a study of country gentlemen. If he has, he certainly treats them in the grotesque style. Of the two who are presented in '*Hearts*', one carries pomposity to a point which rivals that of the familiar baronet of the stage; the other is a model of amiable imbecility. To make one country gentleman constantly brag of his position as a "justice of the peace" at once gives him an air of unreality; and to represent the other as ignorant of the ideas of town life is certainly to avoid entirely that photographic drawing of the age at which Mr. Murray sneers so contemptuously in his preface. But Mr. Murray shows his ability in displaying some of the "sovereign passions which are immortal in man" with a vigour which leaves little to be desired. With his undoubted powers it is only to be regretted that he should not be more careful in the description of the men themselves, their surroundings, and the occurrences which give room for the exhibition of their passions. If an excess of force leads him into giving an air of impossibility to his characters, a carelessness in detail mars the effect of his incidents. There is, for instance, the old attraction and the old stumbling-block presented by a trial at the assizes. Is it not worth while to be even superficially accurate? Surely nothing is gained by describing a trial in which there is no summing-up by the prosecuting

counsel, no opening speech for the defence, and no judge's charge. It is possible to have too much zeal even in writing a story, but Mr. Murray's energy is so fresh that much good work will be expected of him. His qualities are of a kind which is so uncommon at the present moment that the readers of fiction could ill afford to see them wasted.

'In the Olden Time' is a semi-historical romance of the Middle Ages. The author has attempted to give a picture of private life during the Peasant War of 1524-5 in Germany. She has not woven historical events into her story, but has, of course, aimed at historical truth in a general way. One historical character, Ulrich of Württemberg, is introduced with the kindly object of representing his character as a whole more favourably than his enemies have. The semi-historical romance is not suited to the demands of the day. History (especially personal history) and fiction are much studied and read, but a certain scientific spirit abroad prefers to have each separately. The author admits that the period she has chosen is one of unrelieved gloom, and it must be said that the task of making it lively has been beyond her powers. It is doubtful whether Scott or Bulwer could have succeeded with it. The author of '*Mademoiselle Mori*' has, however, a claim to the indulgence of novel-readers.

The Countess von Bothmer is a quick observer and a facile writer. Her present work is not so instructive as her '*German Home Life*', but it will attract readers who admire alike sensational accounts of conspiracies and detailed descriptions of high life. The conspirators who figure in it do not bear any very striking resemblance to those who as yet have been detected, but personality is thus avoided, a fact worthy of the more praise inasmuch as the writer has not exercised a like reserve with respect to the members of the Russian imperial family. A very kindly feeling for Jews is a marked feature of the work, and a lady of Jewish extraction figures as the least disagreeable of its heroines. The leading hero is a plotter of the most approved type, an insidious talker in many tongues, an unrivalled forger of passports and other official documents, and an assassin of great coolness and presence of mind. But the men who play parts in the story are of small account as compared with the women, among whom are representatives of at least five different styles of exceptional beauty. Two of these, we are glad to find, marry happily at the end, certain living obstacles to their felicity having been removed from the world by the bomb which proved fatal to the Emperor Alexander II., and which was thrown, it seems, by the arch-plotter already mentioned, who

"died, as he had lived, a secret, self-contained, solitary, silent man, strong in the courage of his convictions. A visionary, a conspirator, a humanitarian, and a Regicide!—faithful unto death, in the firm belief that his life had been spent—as it was sacrificed—in a righteous Cause."

OUR LIBRARY TABLE.

MR. JOHN BRIGHT is doubtless worthy of every honour, but a *Bright Birthday Book*, selected and arranged by Dr. J. A. Langford (Simpkin,

Marshall & Co.), is surely a little incongruous. It is bound in an austere fashion, and at first sight would appear to be a book of devotion. On the right-hand pages are the necessary blank spaces for the birthday dates of the owner's friends (we hope ladies are required to give the date of year as well as of month), and on the left hand pages are selected passages from Mr. Bright's speeches. These extracts are often eloquent and generally thoughtful; but of course they vary greatly in value, and some of them suffer by being torn from their context. But the whole thing is an absurdity. Why, because a person's birthday chances to fall on October 24th, is he to be for ever confronted with, "I confess when I think of the tremendous perils into which unthinking men—men who do not intend to fight themselves—are willing to drag or to hurry this country, I am amazed how they can trifle with interests so vast, and consequences so much beyond their calculation"? The popular poets having been exhausted as material for birthday books, it is now, we presume the turn of the popular politicians. The old albums, for which aspiring poets wrote elaborate compliments and gentle artists designed floral groups, were intellectual studies as compared to these foolish birthday books of to-day.

We have so often expressed our views on the practicability of fitting English words to the Italian *terza rima* that there is no need to repeat them at any length in reference to the *Samples of a New Translation* of the 'Divine Commedia,' which the Dean of Wells has published through Messrs. Cassell & Co. These consist of the first four cantos of the 'Inferno' in full, together with the episodes of Francesca and Ugolino from the fifth and thirty-third cantos. Except in so far as he is hampered by his metre the dean's rendering is both accurate and easy, but the exception is important. Take, for example, the following passage (iv. 103 sqq.), which we have chosen pretty much at random:—

So step by step towards the light we drew,
Speaking of things it is as good to keep
In silence, as the speech was I then knew.

We came where nobly rose a fortress steep
Seven times encircled with a lofty wall,
Guarded by streamlet flowing fair and deep.

Over this we passed as though 'twere dry ground all;
And with those sage I through seven gates went;
We reached a field where fresh green grass grew tall.

A group was there with eyes sad, grave, down-bent;
And power to rule was on their faces traced;
Selden they spoke, in sweet tones eloquent.

So moving on one side, our feet we placed
On open ground, high, full of light and clear,
And all were seen who that fair region graced.

These lines do not read badly, except the third, which is hardly intelligible without the original. But the translator has been obliged to interpolate in almost every line, and more especially in the case of the rhyme-words. "Steep," "deep," "tall," "down-bent," "eloquent," "our feet we placed," "clear," "graced"—not one of these represents any expression to be found in the Italian, and Dante of all writers does not bear diluting. Elsewhere we find such awkward expressions as "hie" (rhyming, moreover, to "high"), where "come" is all that is wanted, and "clime immortal" for "immortale secolo." "Enwritten," again, is not an English word, and "left" for "departed" is not good English. All these and many like instances merely show that Dr. Plumptre has undertaken an impossible task. The usual remark in such cases, "It is so easy not to do it," does not apply; it is not easy not to translate Dante when a person has once studied him seriously. Not to publish is no doubt easier; but we cannot advise the dean to take this course when we learn that students of Dante will thereby be deprived of his critical and historical notes, and an introductory essay on the life and times of the poet. All this he is sure to do well, and therefore we give our voice "in favour of publication," only suggesting, if it be not too late, that he should recast his translation into such a

form as will free him from the trammels of a metre always uncongenial to the English language, and far too difficult to be the vehicle of such a translation as Dante requires.

WHILE on this subject we may as well mention a book which we have had on our table for some time. *Aus Dantes Verbannung*, by Paul Scheffer-Boichorst (Strasburg, Trübner), is one of those laborious pieces of investigation in which the German mind delights, and which leave the student much where he was. By a judicious application of possibilities ("es wäre doch immerhin möglich") a very little positive evidence can, as Dr. Farrar's readers know, be expanded to any conceivable amount of letterpress. Herr Scheffer-Boichorst's principal characteristic is the tendency, as amiable one, to accept as genuine everything that has ever been ascribed to his author. His capacity as a critic is measured by the fact that he looks upon the question whether Dante wrote in 'De Monarchia,' ii. 1, "et uncto suo romano principi" or "et unico suo," as important towards the settlement of the date of that treatise; not seeing that even if "uncto" be read, it is merely a quotation from the second Psalm, and in no way relates to the actual anointing of the emperor. Of his accuracy we have a test in a quotation of a well-known line of Juvenal, which he gives as "No-bilitas animi sola est et unica virtus." It is to be feared that Germans are not yet free from the habit of evolving out of their own consciousness.

The three volumes of *Old and New Edinburgh*, compiled by Mr. James Grant and published by Messrs. Cassell, contain a great deal of interesting information regarding the Scotch capital and its suburbs. The work is well adapted for popular reading, and though it may prove somewhat too full of details for English readers, it will be highly acceptable in Midlothian. One of the best features of the work is the illustrations, many of which are excellent.

The second edition of Mr. Mahaffy's *Greek Literature* (Longmans & Co.) is now on our table, thoroughly corrected and revised, with some new matter.

The *Annual Register* for 1882, the appearance of which late in May, 1883, was perhaps somewhat later than usual, is again most carefully prepared. It is issued by Messrs. Rivington. Mexico is neglected and receives but a beggarly allowance of space, considering the recent remarkable revival of interest in the affairs of that country. The article on Spain contains the erroneous statement that in refusing the Spanish demand for a uniform alcoholic rate the British Government had in view the fear of breach of faith with France. The real reason for not extending the limit of the 1s. duty from 26° (Sykes) to 36° (Sykes) is, of course, merely the fear of the loss of two-fifths of nearly the whole wine duties of this country. In the article on Victoria the extreme Irish party of that colony are described as the "Romanist section"—an improper phrase, as it is impossible to doubt the loyalty of many colonial Catholics to the institutions of the Empire. These are the only errors we have observed.

We have received the 1883 *Annuaire Diplomatique et Consulaire*, which is the second issue of this supplement to the 'Almanach de Gotha.' There are a good many mistakes in English titles, and while in the majority of cases of ordinary English names Christian names are given, the rule is broken in some instances with absurd results. The work will be useful as a supplement to our own 'Foreign Office List.'

We have some other works of reference on our table: Mr. Mackeson's serviceable *Guide to the Churches of London* (Metzler & Co.), and *The Insurance Blue-Book* of Mr. Murby, a capital work in its way.

BIBLIOGRAPHICAL publications accumulate on our table. We have received some parts of the valuable *Guide du Libraire-Antiquaire* of MM. Beauchamps and Rouveyre, but unluckily the

first is missing.—M. Léon Vallée has compiled a rival to Petzholdt's well-known work under the title of *Bibliographie des Bibliographies*. So far as we have tested it, it is highly satisfactory. M. E. Terquem, of Paris, is the publisher.—Signor Narducci sends us the first instalment of a *General Catalogue of Italian Libraries*. It is accompanied by four indexes: one of persons, one of subjects, one of printers, and a chronological one. A report addressed to Signor Baccelli is prefixed.—From Mr. Stock comes the second volume of the *Bibliographer*. Mr. Madan's articles on Sacheverell are good.—Mr. Walford's scheme for a dictionary of periodical literature gives an appalling glimpse of what human industry can attempt.

The Free Libraries Committee at Aston send us their annual Report, which speaks of the success of the news room and reference library lately opened. The attention of the Committee has been directed to the formation of a collection of books, pamphlets, and other documents relating to the manor and parish of Aston. Already a number have been obtained, chiefly as gifts.

We have on our table *John Greenleaf Whittier, his Life and Writings*, by W. S. Kennedy (Boston, U.S., Cassino).—*William I.*, by W. Beatty-Kingston (Routledge).—*A Short History of the English Parliament*, Vol. II., by A. Bisset (Williams & Norgate).—*French Reign Office Sketches, reprinted from 'Vanity Fair'* (Allen & Co.).—*History Readers: Early England*, No. II., edited by J. G. Hefford (Marcus Ward).—*Our ABC*, by T. K. Abbott (Pitman).—*French Voyage Meum for the Use of Travellers and Students*, by L. Delbos (Hachette).—*Selections from the Dialogues of Plato*, with Introduction and Notes by J. Purves (Frowde).—*Transit Tables for 1883*, by L. Clark (Frost).—*The Chemical Constitution of the Inorganic Acids, Bases, and Salts*, by O. Richter (Simpkin).—*The Royal Family of France*, by L. E. Henry (The Author).—*The Childishness and Brutality of the Time*, by H. Jennings (Vizetelly).—*Ready Money: an Essay*, by M. C. Hime (Guest).—*There and Back; or, Three Weeks in America*, by J. F. Turner (Simpkin).—*Gleanings from Western Prairies*, by the Rev. W. E. Youngman (Mowbray).—*Fireside Stories*, by Edith Saville (E. W. Allen).—*Mr. Bartram's Daughter*, by C. J. Hamilton (Bemrose).—*Méha*, by G. Boutelleau (Paris, Ollendorff).—*Études Morales sur l'Antiquité*, by C. Martha (Hachette).—*Il Giudice del Fatto*, by E. M. de Molina (Turin, Fodratti).—and *Aventures de Trois Fugitifs en Sibérie*, by V. Tissot and C. Améro (Hachette).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Beard's (C.) *Reformation of the Sixteenth Century*, in its relation to Modern Thought and Knowledge, 10/6 cl.

Blackwood's (S. A.) *The Number Seven in Scripture*, 2/6 cl.

Christianity and Common Sense, by a Barrister, 8vo. 7/6 cl.

Compendium of English Church History, 1688-1880, with

Preface by J. R. Lumby, cr. 8vo. 6/- cl.

Davies's (Rev. G. J.) *Humilies, Ancestral and Modern*: No. 3, Sermon by Rev. G. Cooper, 1770-1855, 12mo. 2/- cl. swd.

Green's (T. H.) *The Witness of God and Faith* ('Two Lay Sermons'), edited by T. Thompson, 12mo. 9/- cl.

Hunter's (P. H.) *Story of Daniel, his Life and Times*, 5/ cl.

Memories of a Colonial Ministry, Sermons by the late Rev.

R. Russell, edited by Rev. R. S. Duff, cr. 8vo. 5/- cl.

Tanner's (Rev. J. G.) *The Seventieth Gilt, or the Power of the Spirit*, cr. 8vo. 5/- cl.

Tugwell's (G.) *Holiness in Daily Life*, 12mo. 2/6 cl.

Wace's (H.) *The Gospel and its Witnesses*, cr. 8vo. 6/- cl.

Fine Art.

Beale's (S. S.) *The Louvre, a Complete and Concise Handbook to all the Collections of the Museum*, 16mo. 3/- cl.

Drama.

Hollingshead's (J.) *Footlights*, cr. 8vo. 7/6 cl.

Theatre (The), edited by Clement Scott, New Series, Vol. 1 Jan. to June, 1883, 8vo. 7/6 cl.

Philosophy.

Handley's (M. S.) *First Lessons in Philosophy*, cr. 8vo. 2/6 cl.

History and Biography.

Chapman's (W.) *Notable Women of the Covenant*, cr. 8vo. 3/6

Finch's (B. C.) *Lives of the Prince-cess of Wales*, 3 vols. 31/6

Rockstro's (W. S.) *Life of George Frederick Handel*, with an

Introduction by G. Grove, cr. 8vo. 10/6 cl.

Smith's (G. Barnett) *Half-Hours with some Famous Ambassadors*, cr. 8vo. 7/6 cl.

Geography and Travel.

Baddeley's (M. J. B.) *The Northern Highlands and Islands*, 12mo. 4/- cl.

Holtham's (E. G.) *Eight Years in Japan, 1873-1881*, with Map, cr. 8vo. 9/- cl.
Mitford's (B.) *Through the Zulu Country*, Illus., 8vo. 14/- cl.
Under Sunny Skies, by Author of 'Robert Forrester,' 2 vols. cr. 8vo. 12/- cl.

Philology.
Millington's (R. M.) *Latin Prose Composition and Translation, with Grammatical and Critical Papers*, 12mo. 2/6 cl.

Science.

Alexander (T.) and Thomson's (A. W.) *Elementary Applied Mechanics*, Part 2, cr. 8vo. 10/- cl.
Bentley's (R.) *Student's Guide to Structural, Morphological, and Physiological Botany*, 12mo. 7/- cl.
Hammond's (W. A.) *Treatise on Insanity in its Medical Relations*, 8vo. 20/- cl.
Hunter's (Rev. J.) *Supplementary Arithmetic*, 12mo. 3/- cl.
Mascart (E.) and Joubert's (J.) *Treatise on Electricity and Magnetism*, translated by E. Atkins, Ph.D.: Vol. I., General Phenomena and Theory, 8vo. 21/- cl.
Merrifield's (J.) *Treatise on Navigation, for the Use of Students*, cr. 8vo. 5/- cl.
South Kensington Museum Handbooks: *Analysis and Adulteration of Foods*, by J. Bell, Part 2, cr. 8vo. 3/- cl.

General Literature.

Bennet's (W.) *The King of the Peak*, a Romance, republished and edited by his Son, R. Bennet, cr. 8vo. 6/- cl.
Colville's (Lieut.-Col.) *Military Tribunals*, cr. 8vo. 2/6 cl.
Davies's (Rev. D.) *Echoes from the Welsh Hills*, cr. 8vo. 7/- cl.
Day's (Rev. Lal Behari) *Folk-Tales of Bengal*, cr. 8vo. 4/- cl.
Emerson's (R. W.) *Works*: Vol. 5, *The Conduct of Life*, and *Society and Solitude*, cr. 8vo. 5/- cl.
Freeman's (E. A.) *Lectures to American Audiences*, 8/- cl.
Harrison's (N. F.) *For One Man's Pleasure*, 3 vols. cr. 8vo. 21/-
Hunt's *Universal Yacht List*, 1883, 6/- cl.
Moore's (G.) *A Modern Lover*, a Novel, 3 vols. cr. 8vo. 31/- cl.
Nicholson's (J. S.) *Tenants' Gain not Landlords' Loss*, 5/- cl.
Bunciman's (J.) *Romance of the Coast*, 12mo. 6/- cl.
Russell's (W.) *Hearts are Trumps, or Recollections of the English Peasantry*, 12mo. 2/- bds.

Sinnett's *Esoteric Buddhism*, cr. 8vo. 7/- cl.
Sterling's (V.) *The Henry Irving Birthday Book*, cr. 8vo. 3/- cl.
Turner's (R.) *Hints to Househunters and Householders*, 2/6

*FOREIGN.**Theology.*

Eichhorn's (C.) *Die Persönlichkeit Gotzes*, 2m. 40.
Schmitz (H. J.) *Die Bussbücher u. die Bussdisciplin der Kirche*, 15m.
Theologischer Jahresbericht, hrsg. v. B. Punjer, Vol. 2, 8m.
Law.

Boissonade (G.): *Projet de Code Civil pour l'Empire du Japon*, 12fr. 50.
Fine Art and Archaeology.

Boschen (H.): *Die Renaissance-Decke im Schlosse von Jever*, 7m.
Mélanges d'Archéologie et d'Histoire publiés par l'École de Rome, 1883, 17fr. 50.

Valentin (V.): *Neues üb. die Venus von Milo*, 1m. 60.
Vingt-quatre Estampes de Moreau le Jeune, 300fr.

Poetry.

Hugo (V.): *La Légende des Siècles*, Vol. 5, 7fr. 50.
History.

Michaud (E.): *Louis XIV. et Innocent XI.*, Vol. 4, 7fr. 50.
Geography.

Baedeker (K.): *Griechenland*, 7m. 50.
Philology.

Biographi Graeci, qui ab Hesychio pendent, rec. J. Flach, 4m. 50.
Ewald (P.) et Loewe (G.): *Exempla Scripturæ Visigoticae*, 50m.

Osborn Bokenam's *Legenden*, hrsg. v. C. Horstmann, 5m. 60.
Schiller (H.): *Der Infinitiv bei Chrestien*, 1m. 80.

Science.

Blaß (F.): *Einiges aus der Geschichte der Astronomie im Alterthum*, Im.
Collection de Documents pour l'Histoire des Hôpitaux de Paris, Vol. 2, 20fr.
Handbuch des Ozeanographie, 2 vols. 20m. 30.

General Literature.

Assollant (A.): *Acacia, Ifr.*
Baloghely (F. du): *Le Collier d'Aacier*, 3fr. 50.
Marmier (X.): *Les Perce-Neige*, 3fr. 50.

FIELDING AND SARAH ANDREW.

South Petherton, Somerset, June, 1883.

FOURTY years ago I was driving with the late Mr. Charles Benjamin Tucker, of Chard (a Lyme man), between Axminster and the latter place, when he told me that his great-grand-uncle, or his great-grandfather—I forget which—used to ride in his coach over the same ground with his ward, the prototype of Sophia Western in 'Tom Jones,' and that to protect her from being abducted by Fielding he always carried a blunderbuss with him.

Mr. C. B. Tucker's elder brother was the Rev. Andrew Tucker, of Bellair House, near Lyme, a member of whose family once informed me that this residence was so named in grateful remembrance of some one who had lived at Bellair, near Exeter, and who left Mr. A. Tucker some considerable property.

Possibly this note may carry an interest with it as corroborating Mr. Dobson's quotations in his letter in your issue of June 2nd.

HUGH NORRIS.

DOUBLE CHRISTIAN NAMES.

By the kindness of the Rev. W. F. Creeny I have had the opportunity of inspecting a rubbing of the Swanton Morley brass. It certainly reads "Pray for the souls of Thomas wygthman & annes katryn the wifes of hym," &c. There is not the slightest doubt as to the word being "wives" in the plural, and it is tolerably obvious the mistake arose from the brass-cutter misreading in his instructions the "&" at the end of "Anne" as an s, and cutting it accordingly. The s at the end of "wif" is absolutely identical with that at the end of "sowl."

WALTER RYE.

EMILY BRONTE.

To the England of our own time, it has often enough been remarked, the novel is what the drama was to the England of Shakespeare's. The same general interest produces the same incessant demand for the same inexhaustible supply of imaginative produce, in a shape more suited to the genius of a later day and the conditions of a changed society. Assuming this simple explanation to be sufficient for the obvious fact that in the modern world of English letters the novel is everywhere and the drama is nowhere, we may remark one radical point of difference between the taste of playgoers in the age of Shakespeare and the taste of novel-readers in our own. Tragedy was then at least as popular as either romantic or realistic comedy; whereas nothing would seem to be more unpopular with the run of modern readers than the threatening shadow of tragedy projected across the whole length of a story, inevitable and unmistakable from the lurid harshness of its dawn to the fiery softness of its sunset. The objection to a novel in which the tragic element has an air of incongruity and caprice—in which a tragic surprise is, as it were, sprung upon the reader, with a jarring shock such as might be given by the actual news of some unforeseen and grievous accident—this objection seems to me thoroughly reasonable, grounded on a true critical sense of fitness and unfitness; but the distaste for high and pure tragedy, where the close is in perfect and simple harmony with the opening, seems not less thoroughly pitiable and irrational.

A recent work of singular and admirable power, in which the freshness of humour is as real and vital as the fervour of passion, was at once on its appearance compared with Emily Brontë's now famous story. And certainly not without good cause; for in point of local colour 'Mehalah' is, as far as I know, the one other book which can bear and may challenge the comparison. Its pages, for one thing, reflect the sterile glitter and desolate fascination of the salt marshes, their minute splendours and barren beauties and multitudinous monotony of measureless expanse, with the same instinctive and unlaboured accuracy which brings all the moorland before us in a breath when we open any chapter of 'Wuthering Heights.' And the humour is even better; and the passion is not less genuine. But the accumulated horrors of the close, however possible in fact, are wanting in the one quality which justifies and ennobles all admissible horror in fiction: they hardly seem inevitable; they lack the impression of logical and moral certitude. All the realism in the world will not suffice to convey this impression; and a work of art which wants it wants the one final and irreplaceable requisite of inner harmony. Now in 'Wuthering Heights' this one thing needful is as perfectly and triumphantly attained as in 'King Lear' or 'The Duchess of Malfi,' in 'The Bride of Lammermoor' or 'Notre-Dame de Paris.' From the first we breathe the fresh dark air of tragic passion and presage; and to the last the changing wind and flying sunlight are in keeping with the stormy promise of the dawn. There is no monotony,

there is no repetition, but there is no discord. This is the first and last necessity, the foundation of all labour and the crown of all success, for a poem worthy of the name; and this it is that distinguishes the hand of Emily from the hand of Charlotte Brontë. All the works of the elder sister are rich in poetic spirit, poetic feeling, and poetic detail; but the younger sister's work is essentially and definitely a poem in the fullest and most positive sense of the term. It was therefore all the more proper that the honour of raising a biographical and critical monument to the author of 'Wuthering Heights' should have been reserved for a poetess of the next generation to her own. And those who had already in their mind's eye the clearest and most definite conception of Emily Brontë will be the readiest to acknowledge their obligation and express their gratitude to Miss Robinson for the additional light which she has been enabled to throw upon a great and singular character. It is true that when all has been said the main features of that character stand out before us unchanged. The sweet and noble genius of Mrs. Gaskell did not enable her to see far into so strange and sublime a problem; but, after all, the main difference between the biographer of Emily and the biographer of Charlotte is that Miss Robinson has been interested and attracted where Mrs. Gaskell was scared and perplexed. On one point, however, the new light afforded us is of the very utmost value and interest. We all knew how great was Emily Brontë's tenderness for the lower animals; we find, with surprise as well as admiration, that the range of this charity was so vast as to include even her own miserable brother. Of that lamentable and contemptible caitiff—contemptible not so much for his commonplace debauchery as for his abject selfishness, his lying pretension, and his nerveless cowardice—there is far too much in this memoir: it is inconceivable how any one can have put into a lady's hand such a letter as one which defaces two pages of the volume, and it may be permissible to regret that a lady should have made it public; but this error is almost atoned for by the revelation that of all the three sisters in that silent home "it was the silent Emily who had ever a cheering word for Branwell; it was Emily who still remembered that he was her brother, without that remembrance freezing her heart to numbness." That she saved his life from fire, and hid from their father the knowledge of her heroism, no one who knows anything of Emily Brontë will learn with any mixture of surprise in his sense of admiration; but it gives a new tone and colour to our sympathetic and reverent regard for her noble memory when we find in the depth of that self-reliant and stoic nature a fountain so inexhaustible of such Christlike longsuffering and compassion.

I cannot however but think that Miss Robinson makes a little too much of the influence exercised on Emily Brontë's work by the bitter, narrow, and ignoble misery of the life which she had watched burn down into such pitiful ruin that its memory is hardly redeemed by the last strange and inconsistent flash of expiring manhood which forbids us to regard with unmixed contempt the sufferer who had resolution enough to die standing if he had lived prostrate, and so make at the very last a manful end of an abject history. The impression of this miserable experience is visible only in Anne Brontë's second work, 'The Tenant of Wildfell Hall'; which deserves perhaps a little more notice and recognition than it has ever received. It is ludicrously weak, palpably unreal, and apparently imitative, whenever it reminds the reader that it was written by a sister of Charlotte and Emily Brontë; but as a study of utterly flaccid and invertebrate immorality it bears signs of more faithful transcription from life than anything in 'Jane Eyre' or 'Wuthering Heights.' On the other hand, the intelligent reader of 'Wuthering Heights' cannot fail to recognize that what he is reading is a tragedy simply because it is the

work of a writer whose genius is essentially tragic. Those who believe that Heathcliff was called into existence by the accident that his creator had witnessed the agonies of a violent weakening in love and in disgrace might believe that Shakespeare wrote 'King Lear' because he had witnessed the bad effects of parental indulgence, and that Æschylus wrote the 'Eumenides' because he had witnessed the uncomfortable results of matricide. The book is what it is because the author was what she was; this is the main and central fact to be remembered. Circumstances have modified the details; they have not implanted the conception. If there were any need for explanation there would be no room for apology. As it is, the few faults of design or execution leap to sight at a first glance, and vanish in the final effect and unimpaired impression of the whole; while those who object to the violent illegalities of conduct with regard to real or personal property on which the progress of the story does undeniably depend—"a senseless piece of glaring folly," it was once called by some critic learned in the law—might as well complain, in Carlylesque phrase, that the manners are quite other than Belgravian.

It is a fine and accurate instinct that has inevitably led Miss Robinson to cite in chosen illustration of the book's quality at its highest those two incomparable pictures of dreamland and delirium which no poet that ever lived has ever surpassed or equalled for passionate and lifelike beauty of imaginative truth. But it is even somewhat less than exact to say that the latter scene "is given with a masterly pathos that Webster need not have made more strong, nor Fletcher more lovely and appealing." Fletcher could not have made it as lovely and appealing as it is; he would have made it exquisitely pretty and effectively theatrical; but the depth, the force, the sincerity, recalling here so vividly the "several forms of distraction" through which Webster's Cornelia passes after the murder of her son by her brother, excel everything else of the kind in imaginative art; not excepting, if truth may be spoken on such a subject, the madness of Ophelia or even of Madge Wildfire. It is hardly ever safe to say dogmatically what can or cannot be done by the rarest and highest genius; yet it must surely be borne in upon us all that these two crowning passages could never have been written by any one to whom the motherhood of earth was less than the brotherhood of man—to whom the anguish, the intolerable and mortal yearning, of insatiate and insuppressible homesickness, was less than the bitterest of all other sufferings endurable or conceivable in youth. But in Emily Brontë this passion was twin-born with the passion for truth and rectitude. The stale and futile epithet of Titaness has in this instance a deeper meaning than appears; her goddess mother was in both senses the same who gave birth to the divine martyr of Æschylean legend: Earth under one aspect and one name, but under the other Righteousness. And therefore was the first and last word uttered out of the depth of her nature a cry for that one thing needful without which all virtue is as worthless as all pleasure is vile, all hope as shameful as all faith is abject—a cry for liberty.

And therefore too, perhaps we may say, it is that any seeming confusion or incoherence in her work is merely external and accidental, not inward and spiritual. Belief in the personal or positive immortality of the individual and indivisible spirit was not apparently, in her case, swallowed up or nullified or made nebulous by any doctrine or dream of simple reabsorption into some indefinite infinity of eternal life. So at least it seems to me that her last ardent confession of dauntless and triumphant faith should properly be read, however capable certain phrases in it may seem of the vaguer and more impersonal interpretation. For surely no scornfuller or stronger comment on the "unutterable" vanity of creeds could pass more naturally into a chant expressive of more

profound and potent faith; a song of spiritual trust more grave and deep and passionate in the solemn ardour of its appeal than the Hymn to God of Cleanthes. Her intransigent self-reliance and lonely sublimity of spirit she had in common with him and his fellows of the Porch; it was much more than "some shy ostrich prompting" which bade her assign to an old Stoic the most personal and characteristic utterance in all her previous poems; but the double current of imaginative passion and practical compassion which made her a tragic poet and proved her a perfect woman gives as it were a living warmth and sweetness to her memory, such as might well have seemed incompatible with that sterner and colder veneration so long reserved for her spiritual kinsmen of the past. As a woman we never knew her so well as now that we have to welcome this worthy record of her life, with deeper thanks and warmer congratulations to the writer than can often be due even to the best of biographers and critics. As an author she has not perhaps even yet received her full due or taken her final place. Again and again has the same obvious objection been taken to that awkwardness of construction or presentation which no reader of 'Wuthering Heights' can undertake to deny. But, to judge by the vigour with which this objection is urged, it might be supposed that the rules of narrative observed by all great novelists were of an almost legal or logical strictness and exactitude with regard to probability of detail. Now most assuredly the indirect method of relation through which the story of Heathcliff is conveyed, however unlikely or clumsy it may seem from the realistic point of view, does not make this narrative more liable to the charge of actual impossibility than others of the kind. Defoe still remains the one writer of narrative in the first person who has always kept the stringent law of possibilities before the eye of his invention. Even the admirable ingenuity and the singular painstaking which distinguish the method of Mr. Wilkie Collins can only give external and transient plausibility to the record of long conversations overheard or shared in by the narrator only a few hours before the supposed date of the report drawn up from memory. The very greatest masters in their kind, Walter Scott and Charles Dickens, are of all narrators the most superbly regardless of this objection. From 'Rob Roy' and 'Redgauntlet,' from 'David Copperfield' and 'Bleak House,' we might select at almost any stage of the auto-biographic record some instance of detail in which the violation of plausibility, probability, or even possibility, is at least as daring and as glaring as any to be found in the narrative of Nelly Dean. Even when that narrative is removed, so to speak, yet one degree further back—even when we are supposed to be reading a minute detail of incident and dialogue transcribed by the hand of the lay figure Mr. Lockwood from Nelly Dean's report of the account conveyed to her years ago by Heathcliff's fugitive wife or gadding servant each invested for the nonce with the peculiar force and distinctive style of the author—even then we are not asked to put such an overwhelming strain on our faculty of imaginative belief as is exacted by the great writer who invites us to accept the report drawn up by Mr. Pendennis of everything that takes place down even to the minutest points of dialogue, accent, and gesture—in the household of the Newcomes or the Firms during the absence no less than in the presence of their friend the reporter. Yet all this we gladly and gratefully admit, without demur or cavil, to be thoroughly authentic and credible, because the whole matter of the report, however we get at it, is found when we do get at it to be vivid and lifelike as an actual experience of living fact. Here, if ever anywhere, the attainment of the end justifies the employment of the means. If we are to enjoy imaginative work at all, we must—"assume the virtue" of imagination, even if we have it not;

we must, as children say, "pretend" or make believe a little as a very condition of the game.

A graver and perhaps a somewhat more plausible charge is brought against the author of 'Wuthering Heights' by those who find here and there in her book the savage note or the sickly symptom of a morbid ferocity. Twice or thrice especially the details of deliberate or passionate brutality in Heathcliff's treatment of his victims make the reader feel for a moment as though he were reading a police report or even a novel by some French "naturalist" of the latest and brashest order. But the pervading atmosphere of the book is so high and healthy that the effect even of those "vivid and fearful scenes" which impaired the rest of Charlotte Brontë is almost at once neutralized—we may hardly say softened, but sweetened, dispersed, and transfigured—by the general impression of noble purity and passionate straightforwardness, which removes it at once and for ever from any such ugly possibility of association or comparison. The whole work is not more incomparable in the effect of its atmosphere or landscape than in the peculiar note of its wild and bitter pathos; but most of all is it unique in the special and distinctive character of its passion. The love which devours life itself, which devastates the present and desolates the future with unquenchable and raging fire, has nothing less pure in it than flame or sunlight. And this passionate and ardent chastity is utterly and unmistakably spontaneous and unconscious. Not till the story is ended, not till the effect of it has been thoroughly absorbed and digested, does the reader even perceive the simple and natural absence of any grosser element, any hint or suggestion of a baser alloy in the ingredients of its human emotion than in the splendour of lightning or the roll of a gathered wave. Then, as on issuing sometimes from the tumult of charging waters, he finds with something of wonder how absolutely pure and sweet was the element of living storm with which his own nature has been for a while made one; not a grain in it of soiling sand, not a waif of clogging weed. As was the author's life, so is her book in all things: troubled and taintless, with little of rest in it, and nothing of reproach. It may be true that not many will ever take it to their hearts; it is certain that those who do like it will like nothing very much better in the whole world of poetry or prose.

ALGERON CHARLES SWINBURNE.

A REPLY.

British Museum, June 11, 1883.

In reply to the remarks at the end of Prof. Fried. Delitzsch's article in last week's *Athenæum*, I beg to say that I do not consider the charge of "inaccurate copying" (with which I did not charge Prof. Delitzsch) a severe one. *No Assyriologist whatever has yet published a work perfectly free from mistakes.* I refer the unprejudiced reader to my remarks on p. 2 of the cover of my 'Texts in the Babylonian Wedgewriting.' It is worthy of note that the greater part of Prof. Delitzsch's 'Lesestücke' is, practically, nothing less than a charge, and a very severe one, of inaccurate copying against the various scholars who prepared the first four volumes of the 'Cuneiform Inscriptions of Western Asia.'

Prof. Delitzsch's further remarks on *kukkantu* are nothing to the point. Let him prove his explanation. The best word to compare with *קָקְנָה* is *qāqānu*, in the expressions *qāqānu sha-ini* and *qāqānu qaggari*. With regard to *shāshu* and *labshu*, neither Prof. Delitzsch nor any one else has a right to deliberately substitute one word for another, when quoting a text, without mentioning that he has done so.

My remarks upon *habatsillatu* were suggestions from beginning to end, and, as far as they go, are perfectly just. If Prof. Delitzsch objects to the comparison of the German *Baum* with

the English *beam*, let him compare therewith the old English *bæm*.

As for **תְּמִימָה**, it is to be noted that so great an authority as Gesenius regarded the *n* of the Arabic *chinta* as having grown out of the double dental, and supposing this explanation to be correct, I fail to see, in the suggested comparison of **תְּמִימָה** with *utitū*, that this reminds one of a darker "period of Assyrian philology" than that which suggests that the Assyrian verb *atā* might be an Itaal of a root **תְּמִים** = **תְּמִימָה** (**תְּמִימָה**)

(Prof. Delitzsch in Dr. Lotz's "Tiglath-pileser," p. 97). My authority for the "hard guttural" is Tregelles's "Gesenius," London, 1846 and 1857.

The proof that *khabburru* is an Akkadian word, and not, as Prof. Delitzsch says, "good Semitic," will appear in the Akkadian dictionary which I am now preparing for publication.

I am utterly at a loss to account for the harshness of Prof. Delitzsch's reply. The intense bitterness of his ill-considered and sweeping denials of all the statements made in my letter can only, it is most charitable to suppose, arise from his not having well understood what I have said. My remarks were not given as criticisms, but merely as additional information for such as might care to read them. It is an exceedingly strange acknowledgment of the kindness and courtesy with which Prof. Delitzsch has always been treated in the Department of Oriental Antiquities of the British Museum.

THEO. G. PINCHES.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

(Continued from p. 733.)

- Baruchus, Scotch saint, fl. 700
 Barwickianus, Berwick, or Breulanias, John, Scotch Franciscan, fl. 1340
 Barvitus, Scotch saint, fl. 658
 Barwick, John, Franciscan, fl. 1330
 Barwick, John, D.D., Dean of St. Paul's, 1612-64
 Barwick, Peter, M.D., physician to Charles II., 1619-1705
 Basel, George, architect, 1796-1845
 Basbun, William Richard, M.D., physician, 1804-77
 Bassing, or Basingstoke, John de, Archdeacon of Leicester, 1252
 Bassie, Isaac, D.D., divine, 1607-76
 Bassie, Isaac, engraver, 1704-68
 Bassie, James, engraver, 1730-1802
 Bassie, James, engraver, 1769-1822
 Bassie, James, engraver, 1796-1809
 Basserville, Hannibal, antiquary, 1668
 Basserville, John, printer, 1706-75
 Basserville, Sir Simon, M.D., physician, 1573*-1641
 Basserville, Sir Thomas, military commander, 1597
 Basserville, Thomas, traveller, 1705*
 Bass, George, discoverer of Bass's Strait, fl. 1798
 Bassano, Francis, herald painter, 1675-1746
 Bassantin, James, Scotch astronomer, 1568
 Basses, William, poet, 1651*
 Basset, Alan, judge, 1232
 Basset, Francis, Lord Dunstanville, patriot and patron of art, 1757-1855
 Basset, Fulke, Bishop of London, 1259
 Basset, John, writer on navigation, fl. 1664
 Basset, Peter, historian, fl. 1430
 Basset, Philip, judge, 1271
 Basset, Ralph, judge, fl. 1121
 Basset, Richard, judge, 1154
 Basset, Simon, judge, fl. 1197
 Basset, Thomas, judge, 1183
 Basset, Thomas, judge, 1262
 Basset, William, judge, 1184
 Basset, William, judge, fl. 1226
 Basset, William, judge, fl. 1337
 Bassett, John, chronicler, fl. 1378
 Bassett, Joshua, Catholic divine, 1641-1720*
 Bassingbourn, Humfrey de, Archdeacon of Salisbury, fl. 1206
 Bassol, John, Scotch physician and divine, 1347
 Bastard, John Pollexfen, M.P., of Devonshire, 1816
 Bastard, Thomas, M.A., divine and poet, 1818
 Bastard, William, judge, fl. 1174
 Bastin, John, wood engraver, 1551
 Baston, Philip, Carmelite, fl. 1320
 Baston, Robert, prior of Scarborough, fl. 1310
 Bastwick, John, M.D., physician, 1593-1654
 Bate, George, M.D., F.R.S., physician, 1610-59
 Bate, Henry. See Dudley, Sir Henry Bate.
 Bate, James, divine, 1704-75
 Bate, John, Carmelite, fl. 1429
 Bate, John, "Mysteries of Nature and Art," fl. 1635
 Bate, Julius, divine, friend of Hutchinson, 1711*-71
 Batcombe, William, mathematician, 15th century
 Bateman, H. L., lessor of Lyceum Theatre, 1875
 Bateman, James, painter, 1814-48
 Bateman, John, M.D., physician, 1728
 Bateman, Mrs. Sydney Frances, actress, 1881
 Bateman, Thomas, M.D., physician, 1778-1821
 Bateman, William, Bishop of Norwich, founder of Trinity Hall, 1354
 Bates, John, musical composer, 1740-99
 Bates, Joshua, merchant, 1785-1864
- Bates, Mrs. Sarah, vocalist, 18th century
 Bates, William, D.D., Nonconformist divine and biographer, 1625-99
 Batesford, John de, judge, 1312
 Bateson, Thomas, Mus. B., musical composer, fl. 1618
 Bateson, William Henry, D.D., Master of St. John's, Camb., 1881
 Bath, John, Irish Jesuit, ex. 1649
 Bath, William Pulteney, Earl of, 1682-1784. See Pulteney.
 Bathie, Henry de, judge, 1261
 Bathie, William, Irish Jesuit, 1584-1614
 Bathenus, St., companion of St. Columba, fl. 606
 Bather, Mrs. Lucy Elizabeth, "Aunt Lucy," 1854
 Bathoni, Henry de, judge, 1281
 Bathurst, Allen, 1st Earl Bathurst, statesman, 1684-1775
 Bathurst, Benjamin, bearer of despatches, 1784, murdered 1809
 Bathurst, Henry, 2nd Earl Bathurst, Lord Chancellor, 1714-94
 Bathurst, Henry, 3rd Earl Bathurst, K.G., 1762-1834
 Bathurst, Henry, Bishop of Norwich, 1744-1837
 Bathurst, John, M.D., physician to Oliver Cromwell, 1608-59
 Bathurst, Ralph, M.D., poet, physician, divine, 1620-1704
 Bathurst, Richard, M.D., physician and essayist, 1762
 Bathurst, Theodore, Latin poet, fl. 1653
 Bathurst, Walter, naval officer, 1827
 Batida, St., wife of Clovis II., fl. 665
 Batman, Stephen, D.D., translator and compiler, 1534
 Battmann, John, prior of the Charterhouse, 1531
 Batt, Anthony, Benedictine, 1651
 Batt, William, physician, 1744-1812
 Battell, Andrew, traveller, b. 1564*, fl. 1607
 Battell, Ralph, D.D., Prebendary of Worcester, 1649-1712
 Battley, John, D.D., divine and antiquary, 1647*-1708
 Battley, Nicholas, M.A., topographer, 1650-1704
 Batten, Adrian, organist of St. Paul's, fl. 1640
 Battle, William, M.D., physician, 1704-76
 Battine, William, LL.D., F.R.S., civilian, poet, 1765-1836
 Battishill, Jonathan, musical composer, 1738-1801
 Batty, Col. Robert, F.R.S., artist and military writer, 1789-1848
 Batty, Robert, M.D., physician, 1763-1849
 Batty, Richard, divine, 1758
 Baude, Henry, Hebraist, fl. 1281
 Bauer, Ferdinand, botanic draughtsman, 1770-1826
 Bauer, Francois, F.R.S., botanic draughtsman, 1753-1840
 Baumburgh, Thomas de, Keeper of Great Seal, fl. 1334
 Bavande, William, translator and poet, fl. 1559
 Bavant, John, D.D., Catholic divine, fl. 1581
 Bawden, William, Jesuit, 1583-1632. See Baldwin.
 Bawden, Rev. William, antiquary, 1816
 Baxter, Andrew, Scotch metaphysician, 1686-1750
 Baxter, George, Inventor of printing in oil colours, 1805-67
 Baxter, Nathaniel, D.D., translator, fl. 1590
 Baxter, Richard, Nonconformist divine, 1615-91
 Baxter, Robert Dudley, statistician, 1827-75
 Baxter, Roger, Jesuit, 1784-1827
 Baxter, Thomas, mathematician, fl. 1740
 Baxter, Thomas, painter, 1782-1821
 Baxter, William, grammarian and critic, 1650-1723
 Baxter, William, curator of the Botanic Gardens, Oxford, 1767-1871
 Bayard, Nicholas, Dominican, fl. 1410
 Bayes, Joshua, Presbyterarian divine, 1671-1746
 Bayeur, John de (Baioeis), justice itinerant, fl. 1220
 Bayfield, Richard, monk of Bury, ex. 1531
 Bayfield, Robert, physician, b. 1629*
 Bayley, Anselm, LL.D., divine, 1794
 Bayley, Cornelius, D.D., of Manchester, 1812
 Bayley, Edward, M.D., F.R.S., physician, 1760*
 Bayley, Henry Vincent, Archdeacon of Stow, 1444
 Bayley, Hon. Henry Vincent, judge, 1816-73
 Bayley, John, mathematician and divine, 1737-1833
 Bayley, Sir John, judge, 1784-1841
 Bayley, Richard, American anatomist, 1745-1801
 Bayley, Robert S., Independent minister, 1859
 Bayley, Thomas Butterworth, F.R.S., political and agricultural writer, 1802
 Bayley, Walter, M.D., physician, 1529-92
 Baylies, William, M.D., physician, 1724-87
 Bayly, Benjamin, Rector of St. James's, Bristol, 1720
 Bayly, John, M.A., son of the Bishop of Bangor, b. 1595
 Bayly, Lewis, Bishop of Bangor, 1561*-1631
 Bayly, Thomas, D.D., Catholic divine and biographer, 1637*
 Bayly, Thomas Haynes, lyrical poet, 1798-1839
 Bayly, William, astronomer, 1810
 Baynard, Anne, learned lady, 1672-87
 Baynard, Edward, M.D., medical writer and poet, fl. 1719
 Baynard, Fulco, justice itinerant, 1306
 Baynard, Robert, judge, 1331
 Baynard, William, M.D., physician and poet, fl. 1719
 Baynbridge, Christopher, cardinal, Archbishop of York, 1514
 Bayne, & Baine.
 Bayne, Alexander, Scotch legal writer, 1737
 Bayne, William, captain R.N., 1782
 Baynes, Adam, Parliamentary colonel, 1670
 Baynes, James, painter, 1766-1837
 Baynes, John, lawyer and poet, 1758-87
 Baynes, Paul, divine, 1617
 Baynes, Ralph, D.D., Bishop of Lichfield, 1559
 Baynes, Roger, Catholic writer, 1546-1623
 Baynes, Sir Thomas, M.D., F.R.S., physician, 1622*-81
 Baynham, James, Reformer, ex. 1530
 Baynton, Sir Andrew, translator, fl. 1630
 Baynton, Thomas, surgeon of Bristol, 1820
 Bayntun, Sir William Henry, admiral, 1768-1840
 Bayvill, or Bayvill, Eichard de, justice itinerant, 1238
 Beach, John, abbot of Colchester, ex. 1539
 Beach, Thomas, wine merchant and poet, 1737
 Beach, Thomas, portrait painter, 1738-1806
 Beacorn. See Becon.
 Beaconsfield, Benjamin Disraeli, Earl of, 1881. See Disraeli.
 Beadon, Rev. Frederick, canon of Wells, 1777-1789
 Beal, John, D.D., divine, 1681
 Beal, Rev. William, LL.D., F.S.A., author, 1815-70
 Beale, Francis, writer on chess, fl. 1656
 Beale, Mrs. Mary, painter, 1632-97
 Beale, Robert, statesman, 1640*-1681
 Beale, William, musical composer, 1784-1854
 Beales, Edmund, political agitator, 1803-81
 Bealknap, Robert de, judge, fl. 1374
 Beames, Thomas, divine, 1816-64
- Beamish, Lieut.-Col. North Ludlow, K.H., military writer, 1797-1872
 Beumont, Rev. William John, author, 1868
 Bevan, Richard, engraver, 1792-1817
 Bevan, St., Bishop of Aberdeen, 1047
 Bearcroft, Edward, M.P., Chief Justice of Chester, 1793
 Bearcroft, Philip, D.D., Master of the Charterhouse, 1657-1761
 Beard, John, actor and vocalist, 1717-31
 Beard, Richard, divine, fl. 1574
 Beard, Thomas, D.D., Puritan divine, fl. 1631
 Beard, Thomas, engraver, fl. 1728
 Beardmore, Nathaniel, civil engineer, 1807-73
 Beartlock, John, author, fl. 1555
 Beaton, David, Cardinal, Archbishop of St. Andrews, 1494-1546
 Beaton, or Bethune, James, Archbishop of Glasgow and St. Andrews, 1539
 Beaton, James, Archbishop of Glasgow, 1517*-1803
 Beatrix, abbess of Laycock
 Beaton, Major-General Alexander, military engineer and agriculturist, 1758-1830
 Beaton, Robert, LL.D., compiler, 1742-1818
 Beaton, William Ferguson, general, 1872
 Beattie, George, Scotch poet, 1725-1823
 Beattie, James, LL.D., philosopher, critic, and poet, 1735-1803
 Beattie, James Hay, son of Dr. James Beattie, 1748-90
 Beattie, William, M.D., miscellaneous writer, 1793-1875
 Beatty, Sir William, M.D., physician, 1842
 Beaucham, Ludovicus, translator, fl. 1541
 Beauchamp, Henry de, Duke of Warwick, king of the Isle of Wight, 1424-45
 Beauchamp, Richard de, Earl of Warwick, K.G., warrior and poet, 1381-1439
 Beauchamp, Richard, Bishop of Salisbury, 1481
 Beauchamp (Bello-campo), Robert de, judge, 1252
 Beauchamp (Bello-campo), Walter de, judge, 1238
 Beauchamp (Bello-campo), William de, judge, 1262
 Beauclerk, Lord Aubrey, naval officer, 1741
 Beauclerk, Lord Amelius, admiral, b. 1788
 Beauclerk, Lady Diana, artist, 1734-1808
 Beauclerk, Topham, friend of Dr. Johnson, 1739-1801
 Beaufort, Sir Francis, K.C.B., F.R.S., admiral, 1774-1857
 Beaufort, John, 1st Duke of Somerset, military commander, 1444
 Beaufort, Henry, Cardinal, Bishop of Winchester, 1447
 Beaufort, Henry Somerset, Duke of, K.G. See Somerset.
 Beaufort, Margaret, Countess of Richmond and Derby, 1441-1509
 Beaufort, Stephen, periodical writer, 1786
 Beaumont, Thomas, Duke of Exeter, 1427
 Beaumont, Sir Alani, traveller and artist, fl. 1808
 Beaumont, Basil, admiral, 1703
 Beaumont, Francis, judge, father of dramatist, 1598
 Beaumont, Francis, dramatist, 1586-1615
 Beaumont, Sir George Howland, M.P., painter, 1753-1827
 Beaumont, John, Master of the Rolls, 1557
 Beaumont, Sir John, Bart., poet, 1582-1628
 Beaumont, Col. John, M.P., one of the "Portsmouth Captains," 1701
 Beaumont, John Thomas Barber, miscellaneous writer, 1744-1841
 Beaumont, Joseph, D.D., Master of Peterhouse, poet, 1615-99
 Beaumont, Lewis de, Bishop of Durham, 1333
 Beaumont, Philip. See Testimond.
 Beaumont, Robert de, Earl of Leicester, 1617
 Beaumont, Robert, D.D., Master of Trinity College, Cambridge, 1567
 Beaumont, Robert, essayist, fl. 1639
 Beaumont, Thomas Wentworth, M.P., politician, 1792-1843
 Beauvais, John, miniature painter, fl. 1765
 Beaver, John. See Castorius.
 Beaver, Philip, R.N., of H.M.S. Nisus, 1766-1813
 Beaver, Edmund, captain R.N., 1755
 Beazley, Samuel, architect and dramatist, 1786-1851
 Beche, Sir Henry Thomas de la, geologist, 1796-1855
 Becher, Eliza, Lady, actress, formerly Miss O'Neill, 1791-1823
 Becher, Henry, translator, fl. 1583
 Becher, Rev. John Thomas, writer on friendly societies, 1770-1848
 Beck, Rev. Cave, writer on pasigraphy, fl. 1662
 Beck or Beck, David, portrait painter, 1621-56
 Beck, Edward, M.D., physician, 1862
 Becke, Edmund, translator, fl. 1549
 Becket, Isaac, engraver, 1653-1719
 Becket, Thomas, St. See Thomas.
 Becket, William, F.R.S., surgeon, 1684-1738
 Beckford, Peter, sporting writer, 1741-1811
 Beckford, William, alderman of London, 1770
 Beckford, William, miscellaneous writer, 1799
 Beckford, William, author of "Vathek," 1699-1730
 Beckingham, Charles, dramatist, 1699-1730
 Beckingham, Elias de, judge, 1305*
 Beckington, or De Beckington, or De Bekington, Thomas, Bishop of Bath and Wells, 1464
 Beckinsall, or Beckinsall, John, Greek scholar, 1559
 Beckley, William, Carmelite, 1437
 Beckman, Sir Martin, painter, fl. 1686
 Beckwith, Sir George, general, 1753-1833
 Beckwith, John Christmas, Mus. Doc., 1759-1809
 Beckwith, Josiah, antiquary, b. 1734
 Beckwith, Thomas, F.S.A., artist and genealogist, 1756
 Beckwith, William, general, 1796-1871
 Becon, John, LL.D., divine, 1587
 Becon, Richard, political writer, fl. 1594
 Becon, Thomas, D.D., Protestant writer, 1511*-1607
 Beda or Bede, the Venerable, 672*-735
 Beddoes, Thomas, M.D., physician, 1760-1808
 Beddoes, Thomas Lovell, poet, 1803-49
 Bedell, Henry, divine, fl. 1571
 Bedell, William, Bishop of Kilmore and Ardagh, 1570-1643
 Bedericworth, Walter, divine
 Bedericworth, Walter de Bury, Augustinian, fl. 1380
 Bedford, Arthur, divine, 1668-1745
 Bedford, Francis Russell, Earl of, K.G., 1528-65. See Russell.
 Bedford, Grosvenor Charles, miscellaneous writer, 1839
 Bedford, Hilkiyah, divine, 1663-1724
 Bedford, John Plantagenet, Duke of, 1435. See Plantagenet.

Bedford, John Russell, Earl of, K.G., 1555. *See Russell.*
 Bedford, John Russell, 6th Duke of, K.G., 1706-1839. *See Russell.*
 Bedford, Lucy, Countess of, 1627
 Bedford, Paul, comedian, 1671
 Bedford, Thomas, B.D., divine, fl. 1650
 Bedford, Rev. Thomas, Nonjuror, 1773
 Bedford, William Russell, 1st Duke of, 1614-1700. *See Russell.*
 Bedford, William, admiral, 1827
 Bedingfield, Henry, judge, 1-33-87
 Bedingfield, Thomas, translator, 1613
 Bedingfield, Thomas, judge, 1593*-1681
 Bedloe, William, adventurer, 1680
 Bedwell, Rev. Thomas, mathematician, 1595
 Bedwell, William, divine, mathematician, and topographer, 1562-1632
See St. See Begna.
See Jon. See Badcock, John.
 Beecham, John, D.D., Wesleyan minister, 1788-1856
 Beechey, Frederick William, admiral and Arctic explorer, 1796-1856

MR. FRANCIS BEDFORD.

The intelligence of the death of Mr. Francis Bedford, which took place at his house at Shepherd's Bush on the 8th inst., will be received with sincere regret by his numerous friends and patrons, both in this country and America, for his work is probably quite as well known and as highly appreciated in the new world as in the old. He would have completed his eighty-fourth year had he lived a few days longer, having been born on the 18th of June, 1799.

About 1814 he was apprenticed to a bookbinder named Finlay, and having served his term with him he entered the workshop of Mr. Charles Lewis, who, as all readers of Dr. Dibdin will remember, then held the foremost position as an English binder, if we except that eccentric genius Roger Payne, who was at that time in active work. After the death of Mr. Lewis the business was for some time carried on by Mr. Bedford for the benefit of the widow, and it was during this period that he made the acquaintance of the late Duke of Portland, who, up to the time of his death in 1879, was not only one of his most liberal patrons, but also looked upon him as a personal friend. When in 1853 Mr. Bedford's health became seriously impaired, the duke insisted on his making a journey to the Cape of Good Hope, and spending twelve months there at his patron's sole cost and charge. After leaving Mrs. Lewis's establishment Mr. Bedford associated himself in business for some years with Mr. John Clarke, an excellent binder himself and with a special reputation for binding books in tree marbled calf, in which particular class of work he was quite unrivalled. About 1845 or 1846 the modern French binders began to attract the notice of English amateurs, and Mr. Bedford was not slow to perceive that in many respects their work was superior to anything that was done in England. As he himself often expressed it, he did not see why that which was done by ten fingers in France should not be done as well in England. He accordingly paid a visit to Paris, inspected the principal workshops, examined into the superior methods of tool cutting, and made arrangements for a supply of the finest morocco, the qualities in use in England having become very inferior. From that time he steadily improved the quality of his work, and both English and American connoisseurs soon came to look upon it as a recommendation to a book that it was "bound by Bedford," and not a few were unwilling to admit any book in modern binding into their libraries if it was not from his workshops.

But while it will be generally acknowledged that for county histories and other large books, whether bound in calf or morocco, the excellence of his work surpassed that of any of the foreign binders, it must be allowed that for the smallest books he never came entirely up to the French standard of finish, not a little of the Parisian perfection being no doubt attributable to the greater skill of the French tool-cutters. It would seem, however, that to revive the practice of book-binding as a fine art, such as it was in the sixteenth and seventeenth centuries, is almost hopeless,

or at least not to be expected, until a man of genius as well as talent finds it worth his while to turn his attention to it. Mr. Bedford never pretended to be more than a copyist. His best works were imitations of older patterns found on volumes bound for Jean Grolier, Thomas Maioli, or other great amateurs of past times. To originate a design for the cover of a book which should be beyond criticism as a matter of taste, and of which no trained eye would dispute the beauty and charm, was quite beyond his powers, just as much as it was to execute one of those admirable "reliefs molles," at once flexible and enduring, which have survived two or three hundred years of use and abuse, and are still the admiration of amateurs of the art.

It was not only as a binder, but also as a repairer of books, that Mr. Bedford attained considerable excellence, and many old books, which to the ordinary eye would have looked past repair, he has endowed with a new existence that may carry them on to be a valued possession in the hands of future generations of collectors. But it must be confessed that in this branch of his art he never quite came up to the French practitioners, one or two of whom are capable of adding on a margin, or of restoring a torn leaf, or filling in the ravages of a bookworm with such marvellous skill that not even Momus himself could suggest an improvement.

Those who had the pleasure of Mr. Bedford's personal acquaintance will feel that his loss makes a gap which in our own time we can scarcely hope to see filled up; for his happy combination of special business knowledge with a great deal of literary and bibliographical information, joined with the possession of an immense store of anecdote and reminiscence relating to book-collectors, booksellers, and bookbinders of the last fifty years, made an hour or two spent in his company pass by more swiftly than one could easily believe. Though for the last five or six years of his life he was a martyr to gout, rheumatism, and bronchitis, his interest in his work never flagged, and even when confined to his bed or his arm-chair he would be carefully going through volume after volume which had been sent up to him from his workshop, noting that this leaf should be cleaned, that should be repaired, and another should be left untouched; and no sooner did he recover partially from a severe attack than he would be down again at his business premises, personally directing all the minute details, the necessity for attention to which makes the binder's art more arduous than any one would suppose who has not had experience in it. Even within about a fortnight of his death he made a last effort to go down to Westminster to superintend some work he was interested in. It is hoped that the staff he had formed will, at least for the present, carry on the business.

Literary Gossip.

MR. FROUDE has written an article on Martin Luther for one of the monthly reviews.

AMONG the candidates for the Head-Mastership of Westminster School are Mr. Cornish, of Eton; Mr. J. A. Owen, of Cheltenham; Mr. H. L. Thompson, formerly Censor of Christ Church; and Mr. W. G. Rutherford, Fellow of University College, Oxford.

MESSRS. MACMILLAN will shortly publish the first three books of an elaborate edition of Herodotus. Prof. Sayce is the editor, and, as is usual in editing this author, a large part of the volume will be devoted to critical essays on the early history of Egypt and the East, of which his knowledge is so exceptional. From this point of view the work

will contain all the wealth of recent discovery. The remaining books, which treat chiefly of Greek history, have been entrusted to Mr. Reginald Macan, now Lecturer in Greek Literature at Brasenose and University Colleges, Oxford.

An inspection will shortly be made by the Historical Commissioners of the monuments of Shrewsbury as well as of another ancient corporation in the same county, Much Wenlock. The work of reporting upon these archives has been entrusted to Mr. H. C. Maxwell Lyte.

An edition of Cowper's letters, selected by the Rev. W. Benham for Messrs. Macmillan & Co.'s "Golden Treasury Series," is just now going to press. In view of this, Messrs. Kegan Paul & Co. have courteously decided to withdraw the edition which was being prepared for the "Parchment Library" by Mr. Austin Dobson.

It has been suggested that the work of preserving facsimiles of all our most ancient heraldic seals should be undertaken by a society to be formed for that purpose. Public and private collections can furnish an almost inexhaustible supply of these interesting but fragile relics of past ages, many of which are daily crumbling to pieces. A hundred annual subscribers at a guinea each would suffice to set this most desirable scheme in motion, and any who would be willing to assist may send their names to Mr. Walford D. Selby, Public Record Office, Fetter Lane, E.C., who is preparing a preliminary list of subscribers.

MESSRS. MACMILLAN & Co. will publish next week two editions—one in their four-and-sixpenny series and one at a shilling—of a new American novel, "But yet a Woman," by Mr. Arthur S. Hardy, which has attracted a good deal of attention in its own country. The author is a Professor of Mathematics at Dartmouth College, and some time back published anonymously a volume of poems.

AN American edition of Mr. Colquhoun's "Across Chrysé" has been published by Messrs. Scribner, Welford & Co., and a German edition is now in the press, and will shortly be issued by Messrs. Brockhaus, of Leipzig. No French firm has as yet undertaken the responsibility of placing Mr. Colquhoun's work before the French public, who do not like that gentleman's criticisms regarding French action in Tonquin.

CANON LIDDON'S life of the late Dr. Pusey will be published by Messrs. Rivington. The same publishers have in the press a "Commentary on the Baptismal Office of the Church of England," by the Rev. H. W. Pereira; the Bampton Lectures delivered at Oxford this year by the Hon. and Rev. W. H. Fremantle; and a volume on "Pastoral Work," by the Bishop of Lichfield.

THE first volume of the translation of Schopenhauer's "Welt als Wille und Vorstellung," which, as we mentioned some time back, has been undertaken by Mr. R. B. Haldane and Mr. John Kemp, is in the press. The second volume is in a forward condition.

THE alterations made in the dates of the Tripos examinations at Cambridge and the extensive corrections due to the new statutes have led to the postponement of the publication of this year's University Calendar. It will not be ready till July.

THE summer number of the *Illustrated London News* is written this year by Mrs. Henry Reeves (Miss Helen Mathers), author of 'Comin' thro' the Rye.'

MESSRS. HURST & BLACKETT will shortly publish a new novel by Katharine King, author of 'The Queen of the Regiment,' &c., entitled 'A Fallen Foe'; and 'Red Riding Hood,' by Fanny E. Millett Notley, author of 'Olive Varcoe,' &c.

MR. GRANT WHITE's new edition of Shakespeare will be published in this country by Messrs. Sampson Low & Co. early in July. It forms three volumes of about one thousand pages each, comprising respectively, vol. i., the Comedies; vol. ii., Historical Plays and Poems; vol. iii., the Tragedies.

MR. C. R. LOW, who has written a biography of Lord Wolseley, has in the press a memoir of Sir F. Roberts.

AN English translation of M. Ohnet's novel 'Serge Panine' is to appear at Manchester.

It is said that Dr. Peter Bayne is engaged upon a life of Luther, which will be published in two large octavo volumes.

THE July number of the *Expositor* commences a new volume. The editor, Dr. Samuel Cox, will follow up his critical exposition of the Scriptures relating to Balaam by an attempt to solve the problem presented by the character of that singular prophet. Archdeacon Farrar will continue his criticism on the Fathers, and Prof. Milligan will commence a series of articles on "The Church as portrayed in the Apocalypse."

MR. H. B. SWETE writes:—

"My attention has just been drawn to a courteous notice of my 'Theodore' (*Athenæum*, May 26th), in which the reviewer, referring to certain omissions in my work, throws the blame upon the University, which ought, as he thinks, to have provided me with the means of securing undisturbed leisure. In justice to that body I trust you will allow me to explain that both from my college and from the Syndics of the Cambridge Press I have received the utmost kindness and consideration. The blame, if any, rests upon myself. I have chosen to combine with these studies the care of a parish and other clerical work, from which no liberality on the part of the University can entirely set me free."

HEBREW literature has sustained an irreparable loss in the death of the Rev. J. E. Salkinson, who died at Vienna on Tuesday, June 5th. Mr. Salkinson was certainly the finest writer of Hebrew in his day, and his translations of Shakespeare and Milton read like originals. He had been engaged for twenty years on a Hebrew version of the New Testament. This work he finished, and he lived to see the first few sheets printed off. This translation is being produced at the expense of the Trinitarian Bible Society. His versions of Shakespeare created some misgivings in the minds of the committee of the missionary society with which he was connected, and he was in consequence subjected to a good deal of annoyance in the later years of his life. The following are his principal translations: the Epistle to the Romans, 'The Philosophy of the Plan of Salvation,' 'Paradise Lost,' 'Othello,' 'Romeo and Juliet,' Byron's 'Hebrew Melodies,' Tiedke's 'Urania,' and the New Testament.

AN English daily newspaper is about to be published in Paris, for the use of English and Americans, to be called the *Paris Dispatch*. There will be an issue on Sundays.

AMONG deaths of continental scholars must be recorded those of Prof. Dozy, the eminent Orientalist, who has done so much for the history of the Arabs in Spain, and of M. F. Vallentini, the founder and editor of the *Bulletin Épigraphique de la Gaule*.

MESSRS. BLACKWOOD intend publishing a large-paper edition of Mr. Stormonth's English dictionary.

THE study of local history appears to be zealously pursued in the United States. A 'History of St. Paul's Parish, Baltimore,' compiled by the late Dr. E. Allen, is to be published under the superintendence of Prof. H. B. Adams, of Johns Hopkins University. Prof. Adams has just issued a monograph on 'Old Maryland Manors.' The April *Bulletin* of the Boston Public Library contains the beginning of an index of articles on American local history.

THE decision of the Council of University College, London, with regard to the admission of two students to the classes of the College, although confirmed by the Senate, is to be challenged at a general meeting of the Governors.

SCIENCE

SOCIETIES.

ROYAL.—June 7.—The Treasurer in the chair.—The annual meeting for election of Fellows was held, and the fifteen named were duly elected: Surgeon-Major J. E. T. Aitchison, Dr. J. C. Browne, Surgeon-Major G. E. Dobson, Dr. J. M. Duncan, Prof. G. F. Fitzgerald, W. Flight, Rev. P. Frost, Dr. D. Gill, C. E. Groves, H. Grubb, J. N. Langley, A. W. Reinold, R. Trimen, J. Venn, and J. J. Walker.

ASTRONOMICAL.—June 8.—Mr. E. J. Stone, President, in the chair.—Lieut. W. H. Coombs, Messrs. T. K. Mellor, J. Pender, and W. J. V. Vandenberg were elected Fellows.—Prof. Pickering, of Harvard College Observatory, gave an account of his method of determining the magnitudes of stars photometrically. A combination of lenses is employed, which gives a field of about 15° without sensible aberration. During the exposure the instrument is fixed, and each star would trace a line upon the photographic plate more or less dense according to its brightness. An exposure of ten seconds is made; the instrument is then covered, and after a short time an exposure of thirty seconds is made; so that each star is represented by a dot and a dash. The instrument is now shifted and another region of the heavens is brought upon the plate for comparison. The long exposure is now made first and the short exposure second; so that each star of the new series is represented by a dash and a dot, and is thus distinguishable from stars of the first series. This method will give a permanent record of the photographic brightness of stars down to the sixth magnitude; but it will only serve to show the order of brightness, and will not afford a means of determining the absolute magnitude of any particular star. The photographic brightness differs materially from the brightness as estimated by the eye. Prof. Pickering found that in a photograph of a region about the Orion nebula there were sixteen stars which were common to the photograph and to the Harvard catalogue (which includes stars down to the sixth magnitude), there were five stars in the photograph which were not to be found in the catalogue, and there were sixteen stars in the catalogue whose light was too faint to leave a trace upon the photographic plate. An attempt is also being made to determine the colour of stars photographically by photographing them with a non-chromatic lens. The plate is first placed in the focus of the violet rays and a photograph is taken; the plate is then shifted, so as to be in the focus of the red rays; the camera is slightly shifted upon the heavens, and another photograph is taken.—The Rev. S. J. Perry read a note on an observation of the chromosphere made at Stonyhurst Observatory on the 30th of May. A brilliant line between C and B in the spectrum, which proved to be in the region of K 6543 appeared

for a few minutes and rapidly faded away. The next day it was discovered that a large spot was coming into view on the part of the limb corresponding to the observation.—Mr. M. Williams gave an account of a method of fixing spider-lines in a micrometer.—The following papers were also presented: 'On the Annular Solar Eclipse of 1836, May 15th,' by Mr. A. Brown.—'Preliminary Account of a Telegraphic Determination of the Longitude of the Royal Observatory, Cape of Good Hope,' by Mr. D. Gill.—'On Determinations of Longitude on the East Coast of Africa,' by Mr. W. H. Finlay.—'Phenomena of Jupiter's Satellites observed at Mr. E. Crossley's Observatory, Bemerside, Halifax, during the Opposition of 1882-83,' by Mr. J. Gledhill.—'On Observations of u Monocerotis and LL 14,551 with a New Photometer,' by the Rev. T. E. Espin.—'Observations of Occultations of Stars by the Moon, and of Phenomena of Jupiter's Satellites, made at the Radcliffe Observatory, Oxford, 1877-78 and 1882-83,' by Mr. E. J. Stone.—'On Elliptic Elements of Comet b, 1882,' by Mr. J. Tatlock, jun.—'Ephemeris of the Satellite of Neptune, 1883-84,' 'Ephemerides of the Satellites of Saturn, 1883-84,' 'Ephemeris for Physical Observations of Jupiter, 1883-84,' and 'Postscript to Note on M. Loewy's Communication referring to an Apparatus for the Determination of Flexures,' by Mr. A. Marth.—and 'Note on Delanay's Expression for the Moon's Parallax,' by Prof. J. C. Adams.

GEOLOGICAL.—June 6.—Mr. J. W. Hulke, President, in the chair.—Mr. G. Paul was elected a Fellow.—The following communications were read: 'The Estuaries of the Severn and its Tributaries, an Inquiry into the Nature and Origin of their Tidal Sediment and Alluvial Flats,' by Prof. W. J. Sollas.—'Notes on a Collection of Fossils and Rock-Specimens from West Australia, North of the Gascoyne River,' by Mr. W. H. Hudleston,—and 'Notes on the Geology of the Troad,' by Mr. J. S. Diller, communicated by Mr. W. Topley.

SOCIETY OF ANTIQUARIES.—June 7.—Mr. John Evans, V.P., in the chair.—This being an evening appointed for the ballot, no papers were read.—The Chairman called the attention of the Society to the rubbings from foreign brasses by the Rev. F. M. Creeny, which were still on view, and to Mr. Creeny's intention to reproduce them by photo-lithography, or some kindred process, in a volume, for which he hoped to secure one hundred subscribers.—The following gentlemen were elected Fellows: Messrs. F. J. Method, A. Peckover, G. Metcalfe, J. B. Davidson, M. Burrows, and C. I. Elton.

ARCHÆOLOGICAL INSTITUTE.—June 7.—The Rev. F. Spurrell in the chair.—Before proceeding to the business of the meeting, the Chairman mentioned the death of Capt. E. Hoare, an early member of the Institute and a constant attendant at the meetings.—The Rev. J. Hirst read a paper 'On the Native Levies raised by the Romans in Britain.' This was a vindication of the list of native troops recruited by the Romans in Britain—and sent by them, according to custom, out of the country to act as auxiliaries to the legions on foreign service—which was first given by Dr. de Vit, a Roman archæologist of some note. The author showed conclusively that the small list of one cohort of foot soldiers and one wing of horse, technically styled *Britannica*, which is the utmost hitherto admitted by English writers on the subject, such as Camden, R. Smith, and Sadler, was utterly inadequate, and, moreover, misleading, as they embodied in their total of native levies troops which, according to Hübler, McCaul, C. Bruce, Rhyt. T. Watkin, and De Vit, were raised amongst a continental race of Britons, the existence of which is admitted by the late Dr. Guest in his posthumous work 'Origines Celticae.' The paper, moreover, treated of the probable total of British levies and of the position they occupied in the latter age of the Empire. Here the authority of Ligard and of the Saxon chroniclers was called in question, and a vivid picture was drawn of the effect of the ruthless press-gangs of the Romans and of the change wrought in the habits of the natives by the enervating influence of Roman civilization.—Mr. Waller made some observations on the early brasses in Cobham Church, rubbings of which were exhibited by Mr. E. W. Wilmott.—Mr. E. Walford offered some remarks upon a portrait of Dr. Johnson which had lately come into his possession, and which was exhibited. This was shown by Mr. Waller to be a copy, and not the work of Sir Joshua.—Mr. F. Potts sent two little silver statuettes of St. James of Compostella in the habit of a pilgrim and St. Bartholomew bearing his skin in the usual manner. These appeared to belong to the end of the seventeenth century and to have been affixed to a châssis.—Mr. O. Morgan sent a set of drawings, made some years ago, of the ancient clocks at Rye, Dover Castle, and Wells.—Mrs. Jervis laid before the meeting some books and MSS.—Mrs. Kerr sent photographs of human remains

lately found at Pompeii.—Mr. Hartshorne exhibited a box with scales and weights, early seventeenth century, for goldsmiths' use,—and Mr. E. Peacock sent a bronze mortar decorated with arabesques from his interesting collection of such objects.

LINNEAN.—*June 7.*—Sir J. Lubbock, Bart., President, in the chair.—Mr. R. J. Clarke and Mr. F. Matthews were elected Fellows.—Mr. W. T. Thiselton Dyer exhibited a series of copals, some from Inham-bane, near Mozambique, the product of *Copifera gorskiana* of various sorts, with a melting-point from 310° to 360° Fah.; others from Lagos (obtained by Capt. Moloney), used by the natives for burning, and powdered by the women as a body perfume. The last are supposed to be from a species of *Daniellia*, the native name being "oega".—Mr. Hiern drew attention to specimens of *Quercus ilex*, var. *fordinii*, from Barnstaple, Devon, showing remarkable alteration in the leaves after pruning.—There was exhibited for Mr. S. R. Rake a burdock leaf with numerous excrements, supposed to be the result of insect irritation.—Mr. G. Murray exhibited specimens of dace killed by the fungus disease (*Saprolegnia ferax*), the result of inoculation, and said to be the first experimental proof of the communicability of the disease to these fish.—Prof. T. S. Cobbold showed shrimps sent by Dr. Burge, of Shanghai. They contained immature flukes, which it was thought might prove to be the larval state of one or other of the three species of human fluke known to infest man in Eastern countries. He proposed to call the parasite *Cercaria burgi*.—A paper was read by Mr. H. N. Ridley, 'On New and Rare Monocotyledonous Plants from Madagascar,' among which may be mentioned species of *Drimia* hitherto only known from Africa; several curious orchids, one remarkable for possessing only one or two very large and handsome green, white, and purple flowers; and of Cyperaceæ, one form well known as an Indian plant, another of the genus *Finetmannia*, supposed to be confined to Brazil. He also describes a new genus, *Acriulus*, allied in some respects to *Cryptanthium*.—A communication was read from Mr. G. Lewis, 'On Japan Brethisidae and Notes of their Habits.' These beetles form part of the collection made by the author in his visit to Japan during the summers of 1880-81. He observes there is no geographical barrier sufficient to exclude tropical forms from Japan, but their environment when they reach it prevents them from establishing themselves to any great extent, at least in the northern parts. In the southern islands of the Japanese archipelago the warmer climate enables a fair number of beetles of a truly tropical type to exist. The fact that each genus is only represented by one species nevertheless points to some physical check in their spread and numbers. A new genus, *Higonioides*, is characterized, and several species of this and other genera are described and illustrated.—Mr. T. H. Corry read a paper 'On the Fertilization of the Asclepiads,' chiefly bearing out views noticed on a former occasion.—A short record of observations on the white ants (*Termites*) of Rangoon, by Dr. R. Romanis, was read by the Secretary. In this details are given of what he saw during the swarming of a nest.

ZOOLOGICAL.—*June 5.*—Mr. O. Salvin, V.P., in the chair.—The Secretary read a report on the additions made to the menagerie during April, and called special attention to a female mule deer (*Cervus macrotis*), presented by Dr. J. D. Caton; to a great black cockatoo (*Micrargos aterrima*), and a bluish shrew (*Crocidura caruleo-virens*).—Mr. Slater exhibited and made remarks on two birds obtained near Lima by Prof. W. Nation, and on a collection of birds made in New Britain, New Ireland, and the Solomon Islands, that had been sent to him for examination by the Rev. G. Brown. Mr. Slater also called attention to a condor from Peru, living in the Society's gardens since 1877, which he was induced to believe was a specimen of the "*Condor pardo*," or *Bucorvus aquatorialis*, Sharpe.—Mr. G. F. Angas exhibited a collection of butterflies made during a recent visit to the island of Dominica, West Indies.—Letters and communications were read: from Prof. Owen, entitled 'Embryological Testimony to General Homology,'—from the Rev. O. P. Cambridge, on some new genera and species of spiders: eight spiders, representing as many new genera, were described—two of them belonged to the family Theraphoridae, one to the Drassidae, and the others to the Thomisidae; three of these species were from Ceylon, three from Cafraria, one from New Zealand, and one from California,—from Mr. A. G. Butler, on the Lepidoptera collected by Mr. H. O. Forbes in the islands of the Timor-Lau group: examples of twenty-three species were obtained,—from Mr. H. Drury, on some new species of moths of the families Zygaenidae and Arctiidae, mostly collected in Ecuador by Mr. C. Buckley: the number of new species described was fifty, belonging to twenty-four genera,—by Messrs. Godman and Salvin, on the

variations of certain species of butterflies of the genus *Agrias*,—and by Mr. G. A. Boulenger, on a collection of reptiles and batrachians from the Timor-Lau group of islands formed by Mr. H. O. Forbes. Two new species were described—the one a lizard of the Australian genus *Lophognathus*, and the other a snake of the Indian genus *Simotes*, proposed to be named respectively *L. maculilabris* and *S. forbesii*. The snake was of special interest, as no species of the genus *Simotes* had hitherto been previously known to occur eastward of Java.

CHEMICAL.—*June 7.*—Dr. Perkin, President, in the chair.—The following papers were read: 'Laboratory Notes,' by Messrs. J. H. Gladstone and A. Tribe: 1. On the action of light and heat on cane and invert sugars. 2. On hydroxyalamine; the copper zinc couple reduces this substance, ammonia being formed. 3. On the recovery of iodine from organic iodide residues: the residues are poured on to an excess of the couple, and the iodide of zinc formed, extracted with hot water; iodine is obtained in the free state by the action of hydrochloric acid and bleaching powder on the iodide. 4. A residual phenomenon of the electrolysis of oil of vitriol; the formation of Berthelot's persulphuric acid was noted. 5. On an alleged test for alcohol: Davy suggests that alcohol can be detected by the blue colour produced with a warm solution of molybdic anhydride in oil of vitriol. The authors find that other reducing substances and sugar give the same reaction. 6. Reaction of the couple on nitric oxide; ammonia is formed, but no protoxide. 7. On the reducing action of spongy lead.—'Note on a Basic Ammonio-Copper Sulphate,' by Mr. S. U. Pickering.—'Notes on Loew and Bokorny's Researches on the probable Aldehydic Nature of Albumin,' by Mr. A. B. Griffiths.—'Note on the Action of Sulphuric Acid, sp. gr. 1.84, upon Potassium Iodide,' by Mr. H. Jackson.—'The Action of Nitrous Anhydride on Glycerine,' by Mr. O. Masson.

NEW SHAKSPERE.—*June 8.*—Mr. F. J. Furnivall, Director, in the chair.—Dr. B. Nicholson read a paper 'On the Textual Difficulties in "The Winter's Tale."—Mr. T. Tyler read a note on a passage in "Cymbeline," III, iii, "Nobler than attending for a check," &c.

ARISTOTELIAN.—*June 11.*—Mr. S. H. Hodgson, President, in the chair.—Dr. Burns-Gibson introduced the concluding discussion of Kant's 'Critic of Pure Reason.'

SHORTHAND.—*June 6.*—Mr. T. A. Reed, V.P., in the chair.—Three new Members were elected.—Mr. J. G. Petrie exhibited a calligraph writing machine.—Mr. M. H. Lowe read a paper 'On the Education of Reporters,' in which he urged that after the reporter had received a good general education at school, the best place for the completion of his education as a journalist was the newspaper office, where he would pick up exactly the kind of information generally required in his calling. Special education, he thought, was desirable in matters relating to art, music, and the drama.—Mr. A. H. Browne, read a paper entitled 'Legible Phonography,' a suggested system based upon the principle of distinct signs for the syllabic representation of words. He claimed for this method greater brevity than any other admits of, combined with a more facile style of writing and perfect legibility.—Discussions followed each paper.—The annual meeting of the Society was fixed for June 30th.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Asiatic, 4.—Can India be made more interesting? Mr. H. G. Keene
Aristotelian, 7.—Annual Meeting.
TUES. Scientific, 7.—"Food Production and its International Distribution," by Prof. S. Bowring.
Zoological, 8.—Mollusca procured during the Cruise of H.M.S. Triton between the Hebrides and Faroes in 1882. Dr. J. G. Jeffreys; "Madreporean Genus *Phymatina* of Milne-Edwards and Jean-Baileya, with a Description of New Species," Prof. J. D. Dumbleton; "Notes on some New Species of Gobies," Mr. M. Jacobi; "Anatomy of *Porcula scutata*," Dr. J. S. Garson.
WED. Meteorological, 7.—"Structure of the Ice-Cloud disposed in Transverse bands to the Sun," "Cirro-Humus," Rev. W. C. Ley; "Notes on a Second Series of Experiments on the Distribution of Pressure upon Flat Surfaces perpendicularly exposed to the Wind," Mr. H. H. Curtis; "Reduction of Wind Records," Hon. R. Abercromby; "The Spectroscope as an Aid to Forecasting Weather," Mr. G. C. Corry; "Notes on Linear Temperature as measured by Air Thermometers at Greenwich and Bremen," Mr. R. H. Scott; "Influence of the Moon on the Height of the Barometer within the Tropics," Mr. R. Lawson.
Geological, 8.—"Relative Ages of certain River-Valleys in Lincolnshire," Mr. A. J. Jukes-Brown; and six other Papers.
THURS. British, 4.
Numismatic, 7.—Annual Meeting.
FRI. Linnean, 8.—"Structure of Hard Parts of Funaria, II," Prof. F. M. Duncan; "Selagines described by Linneus and Others," Mr. B. A. Culpepper; "Linnaeus's Botanical Expeditions," Mr. B. Watson; "Malicus of *Erysimum strictum*," Mr. A. H. G. Duran.
Historical, 8.—"Tropical Tribes of the Mahratta Princes," Sir R. Temple.
SAT. Chemical, 4.—Election of Fellows; "Evaporation in Vacuo," Prof. H. McLeod; "Hydrocarbons from Camphor," Prof. H. E. Armstrong; "Decomposition of Ammonium Nitrate, an Investigation into the Rate of Chemical Change," Mr. V. H. Veley.
Antiquaries, 8.—"Roman Buildings at Boxley, Kent," Mr. G. Payne, Jun.; "Roman Remains from Chippingfield," Mr. G.

- Neville, "Ptolemy's Geography of the British Isles," Mr. H. Bradley; "United Service Institution, 3.—Military Hygiene," Surgeon-Major F. S. De Chaumont.
SUN. Physical, 3.—"Researches upon the Cause of evident Magnetism in the Earth's Iron Ores," Prof. D. B. Hugget; "A Sine Electrostatic," Prof. G. W. Minchin; "Induction Balance-Effect and Densities of Alloys of Copper and Antimony," Mr. G. Kamenky.

Science Gossip.

PROF. MORRIS has presented his valuable geological library to University College, London.

The election of Prof. Alexander Macalister, of Dublin, to the Chair of Anatomy at Cambridge, vacated by Dr. Humphry, is a serious loss to Dublin University, to which Dr. Macalister has long rendered most valuable services; but it is for Cambridge the best choice that could have been made, for no Cambridge graduate of recent times has made a reputation in human and comparative anatomy combined which could be held to approach that of Dr. Macalister.

LETTERS have been received from Miss North, who was at Duralem on the 1st of last month. So far from having been disappointed in the flowers of South Africa, the accomplished artist writes with enthusiasm of the country and its flora. "Every fresh place," she says, "shows me fresh flowers, but winter has begun and there are not many now; but I always find enough to do." About forty miles from the frontier of the Orange River State, Miss North had been the guest of Mr. Saunders, one of the oldest settlers, who never moved from his home during the whole time of the war, and who has the entire confidence of the Zulus, his neighbours. In Mrs. Saunders, Miss North found a lady of kindred tastes, who "has painted nearly all the flowers of Natal." At Duralem, she writes, "I had a great treat: a botanical butcher took me in his gig to see one of the biggest alo trees in the world, perhaps, and I have painted it so well that tears came into his eyes when he looked at it. There are three trees standing together on a high bank over the river, and they make a fine subject; they are forty feet high, with hundreds of heads on the ends of their branches, which keep forked into two, like the dome palm. The trunk, a yard above the ground, is quite two feet through. When in bloom every head has a bunch of 'red-hot-poker flowers' coming out of it, and the mass of scarlet can be seen thirty miles off, Mr. Hill says." Miss North was to start for Mauritius on the 15th, intending, if the journey were practicable, to go on to Madagascar.

THE general meeting of the German analytical chemists is to be held at Berlin next week.

DR. J. M. DAWSON, Principal of M'Gill College, Montreal, has been elected Vice-President for the meeting of the British Association at Southport, in the room of the late Prof. H. J. S. Smith.

THE Rolleston Memorial Fund, amounting to £1,200, has been handed over to the University of Oxford for the foundation of a prize for original research in animal and vegetable morphology and physiology, to be awarded every two years.

THE *Moniteur Industriel* of May 17th states that more than 700 miles of subterranean telegraph lines are completed in France, and that 1,300 miles are in course of construction, and will be completed by the end of this year.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The NINETEEN EXHIBITION is NOW OPEN.—A full Catalogue, 1s., Illustrated Catalogue, 1s., ALFRED D. FRIPP, Secretary.

THE GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN from Nine till Seven.—Admission, 1s.; Season Tickets, 5s.

The NINETEENTH ANNUAL EXHIBITION OF OIL PAINTINGS by ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS is NOW OPEN at THOMAS MCLEAN'S GALLERY, 7, Haymarket.—Admission, 1s., including Catalogue.

EXHIBITION OF WORKS by MEMBERS of LA SOCIÉTÉ DES IMPRESSIONNISTES, and of MR. J. FORBES ROBERTSON'S Picture of the Church Scene in "Much Ado about Nothing," NOW OPEN at Messrs. Dowdeswell's, 133, New Bond Street (two doors from the Grosvenor Gallery).—Admission, 1s.

THE VALE OF TEARS.—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with "Christ leaving the Praetorium," "Christ's Entry into Jerusalem," "The Dream of Pilate's Wife," and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

THE ROYAL ACADEMY.

(Fifth and Concluding Notice.)

A VERY clever and yet discouraging and disappointing picture is Mr. W. Logsdail's *The Piazza* (No. 477). Much of this work is powerfully, if not finely painted, in that most modern of French modes which owes much to the Impressionists, and has not failed to assimilate a good deal of their commonness, if not their vulgarity and faults of taste, and their lack of sense of the right proportions of colour, harmony, and tone, to say nothing of the just relationship of the sizes of the objects delineated. Mr. Logsdail, whose scenes in Dutch towns created a favourable impression, might have made a better picture if he had massed the colours and the lights and shadows of his crowded scene so as to produce a broad and simple chiaroscuro. He should have taken pains to develop in his design a central and expressive incident to serve as a leading element, and to its emphatic expression he should have directed the ordering of tints, tones, lights, shades, and lines. Here all is confusion, and the very abundance of character embarrasses the observer without adding value to the picture. Some of the persons are but lay figures. We say nothing of the glaring improbabilities of such an assemblage as Mr. Logsdail has depicted. We recommend his *Eve of the Regatta* (372) to the attention of those who recognize the merits of two boldly painted figures as displayed on high in Gallery IV. *The Misericordia, Venice* (600), is a first-rate exercise in the manner of the above-mentioned pictures of Dutch towns. It gives effectively and well the sun-blanced and time-eaten buildings of brick and stone and their picturesque surroundings and local colouring.—Mr. K. Warren's *Hymn to Osiris* (576) contains, together with other Egyptian figures, a capital one of a negro girl playing on a lute. But for this figure it would no doubt not have been painted with so much attention. Three girl musicians are playing on their instruments in a large hall; their living figures are contrasted with the painted and sculptured effigies behind and about them.—The neat *Lily Worship* (578) of Miss J. Macgregor has a pretty idea of a sentimental and romantic kind. A picturesque boy salutes with a lily a graceful girl descending the steps of a mansion. The colour is bright and pretty.—No. 593 is Mr. Bridgman's *Bay of Constantine receiving Guests*, painted for the sake of the rich Moorish architecture and splendid costumes. It is a capital example of its class, not so important as other works of the clever New York artist which we have seen here and at the *Salon*. A smaller scale than he usually employs has, so to say, compressed his somewhat loose touch and given firmness if not completeness to his handling.

We fail to understand the motive of the design of Mr. Herkomer's groups of Bavarian peasants in a beer-shop, which he calls *Natural Enemies* (120); but we presume the picture represents a gamekeeper and a poacher quarrelling in the presence of several friends and acquaintances. The picture is a mere sketch, probably for a much larger work, and, as such, rightly so rough and imperfectly executed that it would be unfair to judge its technical condition by a lofty standard. Whatever may be the subject, it is evident that the figures are charged with life, and their actions and expressions are spontaneous. If thoroughly carried out in every part, and completely drawn and soundly finished—which the design deserves—

this sketch would remain as the nucleus of an important picture of the dramatic sort. It was a mistake to exhibit it in its present state, and thus discount the attention which is due to a larger example of a painter who, in leaving so many empty spaces in his pictures, and relying so often on the intelligence, not to speak of the indulgence, of spectators, is really trifling with his own success and discrediting a well-won reputation.

The Church of St. David, Quimperlé (612), by Mr. S. A. Forbes, is practically a study in silvery grey and blue: it is a capital exercise of colour and tone, and quite original so far as it goes.—There is a good deal of humour in *An Old Parishioner* (623), by Mr. W. Carter. It represents solidly and ably a spirited head of an elderly man, with a big nose and staring eyes like those of a fish, listening to a sermon with all his might and yet not understanding a word of it. Two large fin-like hands and his fishy visage suggest that a fish shop supports him during the week.—No. 635, *A Spill: Not Much Harm Done*, by Mr. J. R. Reid, shows, with a good sense of rough humour, an amateur huntsman overthrown in a turnip field, and attended by pitying and somewhat scornful rustics, whose expressions and actions are well designed; see those of the girl who is about to bind the man's injured hand. The landscape is first rate. Altogether this is Mr. Reid's most successful picture. We wish him a better subject for his next effort. This one is hardly worth the pains he has bestowed on it.—*Maternité* (642), by Mr. R. Bottomey, a French country-woman, with a squalid child in her arms, looking at an ancient picture of the Virgin and Christ, was at the *Salon* last year. We have already admired its sardonic pathos and skilful painting.—The costume picture which Mr. S. Lucas calls *A "Whip" for Van Tromp: the Admiralty*, 1652 (653), representing a committee studying the model of a ship, has a good deal of dramatic character of an obvious and rather trite kind, and the painting is dexterous rather than satisfactory. Still, Mr. Lucas has abandoned more than one of the least pleasing of his mannerisms, and improved in painting.

Yet another picture by Mr. Herbert hangs in Gallery VII., and represents the *Salutation* (701) by means of a design which would have deserved success if it had been carried out with more vigour and searching skill. The action of the speaker is good. Technically speaking, the heads are too small (a nearly constant failing of the artist's), the figures are too thin and flat, and the Virgin lacks energy and emotion.—Mr. Schmalz has not succeeded with the *Temple of Eros* (710), of which it may be said that it is more like a scene in an opera than a piece of fine art. The faces, like the attitudes, are operatic, and the figures advance as if they had rehearsed their parts. There is not an unconscious attitude or a spontaneous movement in the design. The motives are as mechanical as the execution is smooth, dull, and laboured.—In Mr. P. S. Holland's trial scene, No. 723, there are many good dramatic points and incidents, if no great originality. The figures are well disposed, but somewhat too studied in their actions.—The *Homely Toil* (745) of Mr. J. Clark is his best picture of the year, although it has no more ambitious subject than the labours of a peasant woman at a washing-tub, while a girl knits a stocking. The neatness and finish of the picture and its genuine character represent Mr. Clark at his best. The usual excess of brownness in the half-tints injures the flesh, and is not beneficial in the accessories. On the whole, however, the colouring is more cheerful than common.

Mr. J. D. Linton continues his series of pictures intended to illustrate the life of a soldier of the sixteenth century, to which we have on several occasions called attention. There is more gentleness about *The Surrender*

(777) than would probably have been shown in real life. The subject is taken from a phase of chivalry as it is supposed to have existed in Southern Spain. A noble Moorish family give up the keys of their fortress to armed and courteous victors, who receive the surrender with charming grace. Such amenities are supported by corresponding elegances of design on Mr. Linton's part. He has delineated with facile and highly accomplished art some good draperies and fine armour and genteel accoutrements. These elements are highly enjoyable by men of taste not called on to criticize the lack of fibre they betray or to question the sincerity of a painter whose art is so amenable to the rules of good society; but the picture, as a picture, has no more human pathos, passion, and truth than we might expect from a wall-paper. In short, here is an illustration of the saying that the lamp does not make a painter, nor are the graces of the palette sufficient for masculine design.—Vigour, picturesqueness, and emotion characterize Mr. D. W. Wynfield's *Courtship of William II. of Orange* (820). The eldest daughter of Charles I. is sick, and Prince William has been admitted to her bedroom to pay his respects. His figure, that of a pretty and ingenuous boy, bowing at the bedside and hat in hand, is spontaneous and graceful. This is one of the acceptable costume pictures of the year, executed with tact and sufficient care.—Another capital example of this class is Mr. C. Calthrop's *Returned* (833), a view of one of the rooms of Ham House, enlivened with deftly designed and neat figures. A soldier has come home unexpectedly, to the surprise and dismay of the daintily clad ladies of his family, who recognize defeat in his looks. The cleverness shown in this design and the technical dexterity—it deserves no higher term—are exactly what they ought to be, and so the picture fulfils its purpose, to the credit of the artist, whose *Chez Nous* (486) is not so attractive, because he is not so lucky in his subject.

A masculine and animated design is *Impromptu Dance* (834), by Mr. F. Brown. It gives a vista of Cheyne Walk, Chelsea, with figures of boys and girls capering, not without natural graces, on the pavement. The movements and expressions of these figures cannot fail to charm any one wearied by looking at costume pictures and painted *bric-à-brac* of art, as devoid of spontaneity as they are of seriousness, and at the best only elegant and accomplished. Mr. Brown's picture notwithstanding some lack of brilliancy of illumination and brightness of colour, is in excellent keeping as to tone and atmospheric truth and breadth. We look to him for still better pictures. This work deserves a much better place than has been awarded to it.—Mr. E. B. Leighton, who contributes *Duty* (855), has quite an oppressive sense of his duty to his art. An accomplished artist, he seems to be ever working on oath, and without the ease and frankness which come of lengthened and animated studies. His subjects are always didactic. A gentleman who is bound to the wars receives with heroic firmness, yet with some tenderness, the parting embraces of his wife. Notwithstanding the carefulness of the painter and his undeniable accomplishments, the elaboration of the armour, dresses, and the flesh, the justness of the expressions, and the aptitude of the actions, this excellent picture produces no more effect than an allegory. The handling, though sound and elaborate to excess, has no spontaneity or sign of delight in draughtsmanship such as brings a painter and the spectator of his work into sympathy with each other.—There is a great deal of animation, much character, and excellent delineation of humour in Mr. L. J. Pott's *The Ruling Passion* (1450), a picture of cock-fighting in a country house. The actions and attitudes of the spectators are ingeniously varied and vigorously expressed. The

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colouring is a little clay-like, but the handling is careful, precise, and sound. Mr. Pott might have found a less ignoble subject for his clever pencil.—The *Roman Triumph* (1451), by Mr. Topham, contrasts with this last-named picture in having a spectacular motive, but it tells its story with energy and completeness. A grim, hard-featured victor rides in the chariot of state and holds a pretty boy, his son, between his knees. There is much merit in the designing and in the faces and attitudes of these figures. The guards and other attendants marching with the chariot have been designed in a manner which shows the artist's wealth of resource and inventive powers. The execution of the picture is, owing to its hardness and lack of breadth in light and shadow, at once metallic and rather slovenly.—Mr. E. A. Waterlow's *Beltine, Midsummer Eve in Cornwall* (1458), illustrates the observance of ancient pagan rites proper to St. John's Eve in Cornwall as in Brittany. A bonfire blazes on the beach at Newlyn. Girls drag wood to the pile. These figures are well executed, but they would be more interesting if their attitudes were more spirited.—A capital picture is that of Mr. Weguelin, called *The Maidens' Race* (1518), which contains animated figures of long-legged girls about to run a race. Would damsels about to try their speed let down their back hair?

Mr. H. W. B. Davis's brilliant landscapes may be placed at the head of a group of pictures of that class. On the whole, although this painter has chosen more pathetic subjects, he never painted anything better than two of his three contributions of this year. *Gathering the Flock* (279) is a view of a shallow valley, with Loch Maree, conspicuous by its brightness, reflecting the blueness of the luminous sky, and surrounded by heather-clad hills against which white vapours form before they trail away on the wind; these are the bases of huge clouds. Sheep and dogs are in the front and variously illuminated. The grouping of the foreground rocks is very happy, but the splendid light is the subject of the picture, which deals fortunately with an iris that, on our right, extends amid the clouds and bestrides their low-lying shadows. From this vigorous panorama, where every element has been carefully balanced, solidly drawn and painted, the visitor should turn to *Ben Eay* (398), a hill of Ross-shire, with a moorland foreground. A still pool is shining in a hollow in front, where half-wild cattle are grouped in full sunlight. A magnificent group of hills forms a pyramid in the distance and hides the horizon. Enormous cumuli float aloft and fill the air with reflected light. The painting of the cattle is exceptionally masterly. Mr. Davis's third picture, *At Kinlochewe* (702), gives another view of the pale blue loch and the deep purple and grey of its sides, with cattle in front. It is a solid delineation of sunlight, and the figures are admirable.

A painter landscape, representing *Parting Day* (98), by Mr. B. W. Leader, displays the obvious elements of a homely subject, but not much clearness or delicacy of gradation in light or colour. The artist's touch, generally somewhat mechanical and deficient in subtlety of refinement, has not improved. *Green Pastures and Still Waters* (508), a view of sunlit meadows and a stream at low ebb, is pretty, but like No. 98, somewhat painty. *An Autumn Evening* (1471) deserves similar criticism.—Mr. Brett's splendid coast views, although by no means innocent of the lamp, and exhibiting questionable features, such as the crenellated surface of the foreground rocks, which are granulated in point—*a thing the artist would never have done in former days*—charm those who have studied sunlight on the sea and shore. “—these yellow sands” (142) is admirable for the fidelity of its textures, lustre, modelling, and local colour. Some of the means employed are more effective than artistic, and they are not really successful. Nevertheless, the clearness of the

pool on our left, and its reflections of the sky and rock above it, its rippled surface and changing splendour, could hardly be more splendid. *Welsh Dragons* (809) depicts, with amazing force and brilliancy, but with the same technical shortcomings, the slatey coast of Pembrokeshire at half tide. Beautiful drawing has been employed in foreshortening the strata, especially those of the foreground ridges. A brilliant touch, pure tints, and magnificent illumination make this an enchanting picture, marred only by the ominous tendency to paintiness and the mechanical use of pigments to which Mr. Brett is giving way.

In contrast to these pictures are the facile and mannered contributions of Mr. P. Graham, whose resources are exhausted on sketches at large, such as *A Quiet Noon* (86), a canvas covered with suggestions (innocent of fine drawing and devoid of modelling and solidity) about certain woolly cattle near a pale blue lake that should be compared with Mr. Davis's. The forms are empty and the motive of the picture is hackneyed to the last degree. On the other hand, it is an attractive exercise in tone and rich in a limited scale of colour. *A Lonely Shore* (354) deserves to be praised for its general tones and a well-coloured composition, which is of the simplest kind. It indicates rather than delineates a storm-blackened piece of wreck lying on purplish-grey sands. The sea is without varieties of local tint and tone, and, being without drawing, is without motion. The brush-like clouds of the flat sky are woefully flimsy. Technically speaking, here are only a few of the commoner elements of a picture, and those trivial ones.—With all its weakness and emptiness of form, the ‘Lonely Shore’ is an exhaustive study of nature compared with the *Joyless Winter Day* (764), a large canvas, on which Mr. J. Farquharson has depicted snow, sheep, and a shepherd with the least conceivable amount of study and a minimum of skill and resources. Surely this picture, the flimsiest sketch in the exhibition, has not been wisely bought by the Academicians with the fund which Chantrey bequeathed for the encouragement of studies in fine art. If such painting as this is approved of by the R.A.s, there can be no learning left among them. The aptest criticism of Mr. Farquharson's *Where Next?* (1492) might be found in its lively title. Nevertheless, it is not so flimsy as ‘Joyless Winter,’ nor so curiously weak as ‘A Quiet Noon.’

If Messrs. Farquharson and Graham directed their attention to forms and textures, and took delight in what enchanted the masters in landscape from Claude to Turner, they might yet succeed in drawing and colouring well. Some more competent artists we now proceed to mention in the order of the Catalogue. *Freshening* (121), by Mr. A. H. Moore, depicts with truth and skill waves breaking on a sandy shore beneath a luminous silvery sky, a masterpiece of general keeping and grading of light.—Mr. B. Hook's *Marsh and Moorland* (124) renders the charm of summer weather in Skye, warm soft light and fine gradations of a pearl-like atmosphere.—*On the Marshes* (123), by Mr. P. Belgrave, a view of a clear smooth stream between meadows, is a painter-like exercise.—Mr. Naish's *Wind against Tide* (133) is solid, luminous, and elaborately studied. It is marked by the fine local colour of the waves that break in ranks against the shelving rocks of Ilfracombe.—Mr. C. W. Wyllie proves himself a master of effect and tone in *Home from the Brazils* (136), a sailing ship in dock, with men at work on her hull. The silvery brightness of the sky and the keeping of the whole are admirable. The painter has given us something new in *Rochester from the River* (793), a good example. Both pictures are rather roughly handled.—*Adrift* (145) is one of Mr. R. C. Leslie's learned and solid studies of waves in a long swinging motion. It is a little cold. The boat is admirably poised. The picture,

like Mr. Naish's ‘Wind against Tide,’ deserves a good place and has a bad one.

Mr. MacWhirter's *Corrie, Isle of Arran* (157), depicts a group of white houses by a coast road as seen in sunny, showery weather. Deficient in composition and almost devoid of interest, it is but a rough sketch on a large scale, otherwise it is a commendable specimen of grading and general tone, with some capital elements of local colour, e.g., the little promontory in the distance. No. 164, *Sunset Fires*, by the same artist, is an effective but coarse rendering of the superficial aspect of a hackneyed but grand subject.—*The Edge of the Birchwood* (237), spindly trees and russet foliage against a grey autumnal sky, shows the nice draughtsmanship and the solid and spirited studies of Mr. R. S. Temple, one of nature's loyal scholars.—*The Lonely Country* (273) of Mr. A. W. Rimington is hung too high for its technique to be studied, but its sentiment, atmosphere suffused with light, and strong colouring are obviously excellent.—Mr. Vicat Cole's *Windsor* (297) is a fine subject and a good effect, demanding stronger treatment and a less smooth and a less mechanical touch, as well as greater clearness of tone. *Autumn Morning* (435) is smoothness itself, and even its weak motives are mannered to the last degree.—Mr. D. Bates has carefully and skilfully done justice to nature in *Under the Beeches* (364) a snow piece. Steel-coloured beech-trunks are placed against a wan and purplish sky. One fifth of the space would have sufficed for this picture.—Sir A. Clay's *In the Highlands of Surrey* (329), a vista of a field road with overhanging trees, solidly painted, is first rate in its way.—Mr. W. Linnell's *Highlands and Lowlands* (321), a large view of a Welsh valley under the brooding clouds of a coming autumnal storm, is impressive and powerful in tone and colour. Still the latter lacks clearness and aerial brilliancy. The sentiment of the work is highly poetic.—*The Happy Days* (478) of Mr. R. W. Allan, fishing-boats at a quay, is a peculiar and true effect of summer sunlight, but is much injured by awkward and ill-drawn figures.—*A Fisherman's Garden* (495), by Mr. T. Hines, comprises capitally modelled and richly painted cabbages in truthful and vivid sunlight of the realistic sort. It wants breadth and simplicity.—*Love and War, in the Abbotbury Swanery* (575), by Mr. B. Goddard, deserves praise for the fine and large style in which the great birds who are squabbling on their nests have been designed and represented. It abounds in energy and life-like expression.—Mr. L. Thompson's *Rye* (577), a view of evening effect on darkling houses, with a still glowing sky, is sketchy but vigorous.—One of the most powerful pictures of the year is Mr. W. L. Wyllie's “*Storm, glitter, crime, and wealth on a flowing tide*” (1493), which depicts the Pool in summer daylight so dimmed by smoke and filth that the glorious silver sheen on the Thames is tarnished and horrible. It is a magnificent illustration of grimy and shining tones and vivid tints disposed in harmonies of a subtle kind. The heaving, turbulent surface of the filthy water here reflects the tawny splendour of the sky and there gives back clouds of dirty vapours. Against the lustrous portion of the river's surface are disposed the dark and grimy hulls of a tug and her train, certain lighters laden with coal. A dim and lurid penumbra surrounds the solid form of these dingy craft, and imparts to their images a verisimilitude which attests the painter's knowledge of nature and his perfect command of the palette. Such fine adjustments are most effective, and their fortunate issue constitutes a triumph of skill.—Mr. H. Moore's *Between the Shores* (1461) gives with force and truth the effect of thundery weather on grey dunes, dark blue water, and slate-coloured cumuli. There is something Titianesque in the rich and vigorous tones and colouring of this very original picture. *Calm before a Storm* (1444) is by the same artist.—Mr.

A. Stokes's *Spanish Aqueduct* (1483) is to be admired as an artistic and vigorous rendering of sunlight on white walls, a blanched landscape, a bright blue watercourse, a bluer sky, and green palms.

The following pictures demand briefer notices : Mr. F. W. Jackson's *A Calm* (602); Mr. K. Halswell's vista of a shining river under a storm cloud (688); Mr. Colin Hunter's *Lobster Fishers* (695), which is coarse and pretentious and full of heavy pigments; and Mr. A. J. Hook's *Winnowing Gleanings* (773), sunlight, with deep tones and full colouring.—Mrs. A. L. Merritt's *Camilla* (776), naked, with a bow, is a vulgarized version of Mr. Watts's art, while her *War* (560) is a vulgarized illustration of Rossetti.—Mr. H. T. Wells's *A Donkey Boy* (832) is a capital study of a handsome lad with a fine air and happy expression.—Mr. Heywood Hardy's *The Lion in Love* (1432), an illustration of *Aesop*, comprises a most monstrous lion and a puny lady on the smallest scale.

We must be content with naming the best water - colour drawings : *Edge of a Wood* (908), by Mr. Garden; *The Gamekeeper's Museum* (911), by Mr. M. Snape, "vermin" nailed to a barn, and his group of dead birds (1048); "Ave Maria gratia plena!" (918), by Miss J. M. Dealy, a Zurbaran-like exercise; *Evening Shadows* (951), by Mr. A. East; *Künbrüker, Stalden, Switzerland* (959), an immense drawing by that dexterous artist Mr. A. Croft, who is, however, unable to cope with the grandeur of the subject; the solid *In the Garden* (969), by Mr. J. M'Dougal, a red-roofed cottage seen between boughs; Mr. H. Jones's *In a Sussex Village* (995); *Kippen Moss* (1003), by Mr. A. K. Brown, a capital subject grandly treated, with delicate parts and a lovely sky; *Whiting* (1015), silvery fish, by Miss E. Shapland; Mr. F. Alsop's *The Moor in March* (1099); Mr. R. A. K. Marshall's *At Northiam* (1101), which displays beautiful draughtsmanship; and Mr. R. Tucker's *Old Ship-Carpenter* (1065), a capital river view. Besides the above, we find space for the following numbers of noteworthy examples : 994, by Mr. F. Walton; 1004, by Mr. H. Tuck; 1007, by Mr. T. Huson; 1030, by Mr. J. M. Macintosh; 1031, by Miss M. E. Butler; 1033, by Miss K. Street; 1036, by Mr. A. Lucas; 1062, by Mr. H. Caffier; 1064, by Mr. R. P. Spiers; 1077, by Mr. P. Ghent; 1090, by Mr. A. B. Bamford; 1093, by Mr. W. F. Stocks; 1094, by Miss A. C. Swan; and 1109, by Mr. S. G. W. Roscoe. The class of drawings is, as a whole, inferior in quality and numbers to the works of former years.

Portraiture in oil has been already considered in this review so far as several of the most important examples are concerned. Some other noteworthy instances may be summarized in the following order, with the comprehensive criticism that few of the painters have either declined or advanced this year. Only Mr. H. T. Wells has greatly improved in all respects. *General Lord Wolseley* (240) is a somewhat mild if not weak version of a good subject, by Mr. F. Holl, who has imparted a melodramatic element to the figure. The *Duke of Cambridge* (250) is coarse and heavy in a degree not called for by the subject; the lustrous boots are unexceptionable. *Right Hon. John Bright* (278) unwisely challenges comparisons with Mr. Millais's portrait of the same. Its empty forms, want of fusion of the tones, and lack of softness in the tints of the flesh are redeemed by true reading of the character. A little more study would have produced a noble portrait. *Sir Lintorn A. Simmons* (885) is Mr. Holl's best portrait of the year; his *William Agnew*, *Esq.* (1433), is a first-rate likeness.—The late *Bishop of Llandaff* (280), an earnest, intelligent, somewhat irritable face, was painted en bloc with unexceptionable skill, but less softness than could be wished, by Mr. Ouseley, whose *Master of Pembroke College, Oxford* (506), is very good indeed.—Mr. H. T. Wells painted

Frederick Leighton, Esq. (287), father of the P.R.A., firmly, and with unwonted fulness and vigour of expressive rendering. His *Mrs. Arthur Street* (375), though rather hard, has a simple and elegant pose of the figure and head. There is good colour in the dress and its surroundings.—*The Right Hon. W. E. Gladstone*—see No. 299, by Mr. J. R. Herbert—has suffered so often in portraiture that this weak version might have been spared. Technically speaking, it shows a surprising degree of care and solid finish in the flesh painting and drawing.—M. Carolus Duran's *Courtess of Dalhousie* (308) depicts a lady in dark amber satin. The demonstrative action is in keeping with the violence of the tints and coarse illumination of the dress. It is far below the standard of the renowned portrait painter.—Mr. Herkomer's *Hans Richter* (369) stands *vis-à-vis* to us; being merely in a position, without any action or an attitude to speak of, the figure loses its proper attraction; the likeness is too self-conscious. The tawny beard is the best part of the picture.—Mr. J. Sant's *Lady Mary Cooke* (808), though not exhaustive in treatment, commends itself by good taste and refinement of character. The head is too big. If the artist's *Love Birds* (742), portraits of children in splendid green velvet dresses, had clearer, richer, and finer flesh painting, it would be a very pretty picture.—*Lady Campbell* (814), by Miss L. Starr, would be the better for correct draughtsmanship, while revision of its defective proportions would do justice to its considerable charms of tone, character, and breadth.

Among the best miniatures are Miss A. Dixon's *Mrs. C. Cochran* (1256) and *Marjory, Daughter of R. Smith, Esq.* (1262); Miss J. A. North's *Archibald Ian, Infant Son of Major Findlay* (1259); Miss A. M. Mott's *Gerald, Son of H. B. Merton, Esq.* (1272), and *Maryaret, Daughter of the same* (1282); and Mr. E. Tayler's *Hon. N. Lytton* (1276). So many of the excellent engravings—the total of which is, like that of the water-colour drawings, less than usual—have been, or will shortly be, noticed at length in these columns, that we may dispense with them on this occasion.

There is no unusual merit in the architectural designs, but we may call attention to the following capital examples. Messrs. Notley and Troloope's reminiscences of Street appear in a graceful form in *Mission House* (1121).—Mr. Norman Shaw's *House-Building in Cadogan Square* (1124) is not without stateliness, although the coarse and dull Dutch type employed is, except for bungling operatives, undesirable.—Mr. Ingress Bell's *Design for a Residence near Whitchurch* (1132), a good composition, fails as a modern building in being semi-fortified.—The designs for stained glass exhibited by Mr. H. Holiday, Nos. 1138, 1140, and 1169, are grave, noble, and fine illustrations of the right style for such works.—Mr. G. Aitchison has sent designs for decorations in a pure Italian taste, which are distinguished by rich, well-ordered, and grave coloration, beautiful forms, and fine proportions of tone. Of the ordonnance of tone modern decorators are generally oblivious, or ignorant that it is an all-important element. Examples of the best kind are Mr. Aitchison's *Bookcase* (1145), *Decoration* (1146), and *Decoration* (1185). The design for a roof over the quadrangle of the Royal Exchange, No. 1166, by the same, is graceful, well proportioned, and admirably adapted to the building it proposes to complete.—No church design here surpasses Mr. J. Brooks's *St. Peter's, St. Leonards-on-Sea* (1153 and 1157), a noble example of his power in dealing with architectural elements in groups, masses, and details. This work is at once sedate, elegant, and energetic.—Mr. J. L. Pearson's *St. Stephen's, Bournemouth* (1161), reminds us of St. Pierre's at Caen, not improved by changes and copying of its general character.—The proposed works of Mr. A. Waterhouse at *Owens College, Manchester* (1156), although far superior

to the so-called Romanesque British Museum at South Kensington, are weak, if not without elegance, and genteel rather than fine.—Mr. E. Newton's *House at Grove Park* (1162), although a good revival of a well-known type, is not better than any pattern-book would supply.—There is vitality and just sense of the true nature of the type adapted in Mr. E. R. Robson's *Gentleman's Cottage* (1163), an excellent example, which would, we think, be improved by making one of the chimneys bigger as a dominant element of the sky line.—We may praise *Brackenwood* (1164), by Mr. A. Webb, as a first-rate adaptation of the characteristic West Midland type of domestic building in stone.—The simple, good, and solid *Batcombe Church* (1184), by Mr. R. J. Withers, is modern Gothic of the best kind.—One of the best examples of modern Jacobean work is Mr. B. Champneys's *Harpur Trent Girls' Schools* (1205), a well considered and reposeful group of buildings, every feature of which is elegant and expressive.

To the improved arrangement of the sculptures may be due their greater attractiveness. The hideous rows of busts, at once ghastly and grotesque, which few men cared to face, have been reduced in numbers. Banished from their lurking place in the gloom of Gallery VI, they no longer abash the visitor who enters by the Vestibule. It would be easy to live with fewer than the remainder. It is hard upon sculptors' victims, who have undergone several sittings, to add the terrors of exhibition to their woes. It does not seem to be understood that if a bust is not supremely excellent it must needs be very bad. We take the examples in the order of the Catalogue, and therefore begin our remarks with Mr. F. Verheyden's *Cardinal Newman* (1526), which has character without caricature, and is remarkable for deftness of handling without showing much research. So far as it goes it is very good indeed, and is the work of an accomplished sculptor. *Rachel Verheyden* (1610), a bust of a young lady, by the same, is better, in fact vitalized, spirited, and sweet.—Count Gleichen's *Admiral Lord Keith* (1534), although characteristic and clever, lacks fibre.—Mr. Birch's *Earl of Beaconsfield* (1537), being too tall, loses truth of character, and becomes mere official statuary, not sculpture in a fine sense of the term.—Mr. Swinerton's *First Steps* (1538) includes the very pretty figure of a little boy.—Mr. Boehm's *Sir I. Drake* (1545) is picturesque, but not more than that; his *J. E. Millais, Esq., R.A.* (1581), lacks the character, vigour, and expressive energy of the original. Mr. Boehm's style is too weak for this fine subject. The same criticism is due to the *Earl of Derby* (1632), which is not so well modelled as the bust of the distinguished R.A.—Of Mr. Woolner's noble and highly artistic statue of *The Queen* (1541) we have already written at length as one of the finest works of its class. His *Dorothy* (1659), a medallion in marble, is carved with the delicacy of a gem and instinct with the characteristically fine style of the artist. Its expression is very sweet and natural.—Miss M. Ferguson's *Miss MacLeod* (1547) is very cleverly modelled and quaintly lifelike.—Mr. Lürssen's *Sibyl of our Own Time* (1548), an old lady who is by no means a sibyl, is laboriously but somewhat mechanically carved. This subject is a fine one and the artist's labours are honourable to him.—The damsel in the *Girl and Tortoise* (1549) of Mr. G. A. Lawson has a vacant expression and an ugly face. The figure is pretty, but the work is weak. Judged by the moderate standard of picturesque statuary, this group needs vitality and elegance; it is very far indeed from being finished.—Miss A. Chaplin's statuettes of dogs (1557) are, like all her productions of that class, very pretty, natural, and energetic.—The bust of *The Right Hon. W. E. Gladstone* (1578), sculptured by Mr. Woolner for the Corporation of London, is remarkable for the exhaustive execution, fine style, and vigorous expression of

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the features.—Mr. Birch's bust of *Dr. Parker* (1576) has a curiously wrought surface, channelled in shallow furrows, the result of a mechanical mode of modelling which is not desirable, although it saves the sculptor labour and studies.—Though somewhat deficient in solidity and finish of a searching kind, Mr. H. Thornycroft's *J. E. Erichsen*, Esq. (1592), is a very spirited reading of the personality of the subject. This very clever sculptor's statuette of *Miss Rachel Sasoon*, which is affectedly called "a *Sonata of Beethoven*" (1602), a seated figure animated by a poetic afflatus, is elegant and tasteful, expressive, and deftly composed. It will probably be executed on a larger scale; at present, apart from the claims of portraiture, the head is too big and the neck too long for a fine type.—Mr. A. Gilbert's *Study of a Head*, bronze (1600), shows just and refined appreciation of a pure antique type, and is modelled with a right sense of style.—A bust of the *Rev. Principal Brown* (1606), by Mr. T. N. MacLean, is carefully and skilfully wrought.—Mr. Belt's *Sir H. Selwyn Ibbetson* (1617), though showing signs of labour, is very weak in conception, crudely modelled, and dull.

Two beautiful, artistic, and animated life-size statues in bronze distinguish the south side of the Lecture Room. The first is M. C. Vignon's *Mediterranean Fisher Boy* (1626), naked, and stooping to draw his net with a spirited action which is rarely so well and learnedly rendered as by the scholarly artist.—The second statue is M. J. de Keyser's *David playing before Saul* (1630), an elegant muscular youth stooping behind his tall harp, and, with a true action, touching its strings.—Mr. E. O. Ford's *Henry Irving as Hamlet* (1628) is a melodramatic figure, with questionable legs and a vulgar scowl and stare.—Mr. Boehm's *Late Archbishop of Canterbury* (1622) is the most animated and characteristic of his busts here.—The *Minstrel* (1633), in coloured marbles, by Signor P. Calvi, is astonishingly spirited and, in its fidelity to nature, fine, and besides not devoid of true pathos.—Mr. Tayler Foote's *Casts from Steel Dies* (1658) commend themselves to artists by their delicacy, spirit, and finish.—Signor G. B. Amendola's *Lady Brooke* (1671) is an elegant and lady-like bust.—The *Perseus* (1673), an heroic gilded statue, holding the head, is a noble work by Mr. G. Simonds, rather demonstrative and effective than majestic, undeniably a work of much power, distinct and vigorous in style, if somewhat over bold: an instance of very great promise indeed. A little self-restraint and chastening of style are all this fine example needs.

THE LOUVRE RAPHAEL.

THE picture of "Apollo and Marsyas," which, as stated on p. 707 *ante*, was bought by the Louvre for 200,000 francs, from the collection of the late Mr. Morris Moore, of Rome, represents the god and his rival, naked figures in a landscape. The lyre is hanging on a stump between them, and the quiver and bow of Phœbus is on the ground behind his heels. The robust and somewhat heavy Marsyas, who sits on a rock and diligently pipes with downcast eyes, occupies the foreground on our left, while on the opposite side Apollo stands erect, with ample tresses moved on his shoulders by the light wind, holding a long staff in his left hand. He rests slightly on it, and, with his right hand folded at the wrist on his hip, haughtily regards the piper. The landscape is a shallow valley, with towers in the mid-distance. In the remote foreground three slender ashes, of the type affected by the early Florentine school, spread their sparse wings against the sky. In the air a hawk pursues doves and attacks one of them. The conception and technical motive of the work, the modelling, style of draughtsmanship, the physical type chosen for the god, his head, hair, and figure, even the disproportion between the

massive torso and the slender limbs, above all, his statuesque attitude, to say nothing of the composition proper, indicate close reference to the antique. These elements illustrate a stage of art more advanced than that of Perugino's school, and associate the picture with Earl Dudley's sketch in monochrome, "The Graces," which may have been due to studies of a bas-relief at Siena, and was produced about 1504-5, thus following the exquisite "Vision of a Knight," in the National Gallery. The year 1506 or at the latest 1507, is probably that of "Apollo and Marsyas." Studies of the figure of the god exist in the Uffizi, Florence; in the Accademia, Venice; and, according to M. Batté, elsewhere. This picture was brought prominently before the British public just thirty years ago by Mr. Morris Moore, who having, as he alleged, bought it for 70L 7s. at the Duroverne sale by Messrs. Christie & Manson, March 2nd, 1850, and failed to induce Sir C. Eastlake to add it to the National Gallery at an immensely advanced price, assailed the Keeper, and, July 22nd, 1853, before a Committee of the House of Commons, denounced this neglect in unmeasured terms. He commented on the folly of buying Velasquez's "Boar Hunt," two Guidos, the "Monk" by Zurbaran, and the so-called "Holbein" (which has since disappeared from Trafalgar Square), and declared that between 1843 and 1853 four Raphaels had been sold under the noses of the English authorities for 1,683L 7s., i.e., 516L 13s. less than had been paid for the admittedly damaged "Boar Hunt" alone! The so-called "Raphael" were Lord Methuen's "Virgin and Child," Mr. Coningham's "Martyrdom of St. Placido," "Christ on the Mount" (R.A. 1873, No. 176), and Mr. Moore's own "Apollo and Marsyas." The third of these works is now No. 1032 in the National Gallery, and described as of the "Umbrian School." Of course it is no Raphael, but it is a gem most desirable for the gallery. The "Apollo and Marsyas," which had been attributed to many other painters, was in 1853 ascribed to Mantegna. Mr. Moore detected it was a Raphael, and endeavoured to induce some of the public galleries to buy it at a price much greater, we believe, than that given by the Louvre. The influence of the adverse opinions of Passavant, Eastlake, Waagen, and Herr Otto Münder, the National Gallery agent, was, however, such that no one would at the time buy the picture. Although long since admitted to be a fine but injured Raphael, it remained on Mr. Moore's hands till his death, while he never ceased denouncing the ignorance and timidity of collectors who would not pay his price. Probably matters would have turned out otherwise had Mr. Moore urged its claims more temperately, or even admitted that he had on more than one point erred about the authorship of the "four" other Raphaels. The picture measures fractions more than 15 in. by 11 in., and has not been traced further back than 1787, when it was sold in England with John Barnard's collection. There is an outline of the picture in M. Muntz's "Raphael."

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 8th and 9th inst. the following, from various collections. Drawings: T. M. Richardson, The Bay of Baiae, 136L. F. W. Topham, Harvest, 105L. Pictures: T. S. Cooper, Sheep in a Landscape, 204L. J. C. Hook, Market Morning, 504L. W. Linnell, Near Redhill, Surrey, 393L. P. F. Poole, Rustic Toilet, 204L. J. Mari, A Canal Scene, 367L. Corot, St. Sebastian, 1,228L. E. Duncan, Wreckers on the Cornish Coast, 241L. J. Faed, Old Age, 299L. C. Fielding, View on Southampton Water, 252L. C. Stanfield, A View of Erlestoke, near Devizes, 477L. J. Constable, Scene in Helmingham Park, Suffolk, 945L. J. Holland, Piazzetta di S. Marco, Venice, 320L. D. Maclise, The Play Scene from "Hamlet," 304L. D. Cox, Going to the Hayfield, 2,425L. E. Long, Persuasion, 299L. W. Muller, View

of Tivoli, with peasants and sheep in the foreground, 325L. W. Etty, The Triumph of Cleopatra, 315L.

Fine-Art Gossip.

THE bust of a man by Antonello da Messina, which we described the week before last, has been hung in Room XV. of the National Gallery in the place lately occupied by "Christ's Agony in the Garden," from the collection of Mr. Fuller Maitland, which now hangs on one of the screens of Room XIV. The El Greco bought at the Hamilton Palace sale has been placed in the Octagon Room.

MISS ISABELLA BEWICK, the last surviving child of Thomas Bewick, died at 19, West Street, Gateshead, on the 8th inst. in her ninety-fourth year, and was buried at Ovingham on the 11th inst. by the side of her father and the rest of his family. We believe she left several legacies, including 1,000L to the National Lifeboat Institution. The great bequest of Bewick drawings and woodcuts in which this lady joined her sister is already in the British Museum.

It is understood that the forthcoming list of grants by the committee of the Royal Society will contain the name of Mr. Flinders Petrie, whose long residence at Geezeh, in a tomb near the Great Pyramid, has resulted in an elaborate survey of the whole platform. The description of his operations is in the press and will shortly be published.

In the New Galleries, New Bond Street, may be seen a large and valuable collection of "tentures artistiques," comprising painted Gobelins tapestries and pictures on silk, velvet, and other fabrics, lately exhibited at the École des Beaux-Arts, Paris. Some of the best decorative artists in France furnished designs for these works, many of which have high merits and are very sumptuous. They can hardly be examined without profit and pleasure. Among them are historical, allegorical, fanciful, and domestic subjects, as well as landscapes and views of cities, generally of high character and variously attractive.

AMONG the places that will be visited by the Royal Archaeological Institute during the week of the Lewes Congress are Pevensey, Rye, Winchelsea, Hastings, Battle (where Mr. Freeman will describe the Great Battle), Mount Caburn, Hurstmonceaux, New Shoreham, Old Shoreham, Sompting, Broadwater, Arundel, Chichester. The meeting begins on July 31st.

IT is proposed to lower the level of the roadway on the south side of Lincoln Cathedral. It seems to have been raised during the assault in 1644 by the Parliamentary army.

FROM Berlin comes the news of the death of the historical painter E. Daeger.

WE have accidentally omitted to notice sooner Mr. H. Blackburn's "Academy Notes" and "Grosvenor Notes" (Chatto & Windus) on the current exhibitions. The illustrations to these useful catalogues are, on the whole, better than they used to be, and it is a pity there are not more cuts, so that the reader should have memoranda of all noteworthy pictures on the walls. Fewer criticisms and more cuts are what is wanted. Nothing could be better than the diagrams showing the places of pictures on the walls.

THE Prix du Salon for this year's exhibition has been awarded to M. G. Rochebroux for his "Andromaque," which represents the slaughter of Astyanax and other Trojans. This stupendously tragic design is displayed on a vast canvas conspicuous in the eastern salon.

AT a recent sale in Paris two marble figures of bacchantes, by Clésinger, were sold for 36,000 fr., and two dancers for 7,236 fr.

The death is announced of Signor Alessandro Castellani, the well-known antiquary.

THE Louvre is in luck this year. The last group of acquisitions comprises the gift by MM. Hauguet, Schubert, and Milliet, who have thus interpreted the wishes of M. Coutan, a friend of Ingres, and offered to the great museum forty drawings collected by M. Coutan himself, including seven or eight examples by Ingres, and two by Prud'hon, besides two pictures, being the 'Chapelle Sixtine,' by Ingres, and a sketch of 'Christ en Croix,' by Prud'hon.

THE French Government has commissioned M. Oliva to execute a bust of M. Chevreul, to be placed in the Palais Mazarin.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Lohengrin,' 'L'Étoile du Nord.' CRYSTAL PALACE.—Mr. Mann's Benefit Concert. ST. JAMES'S HALL.—Richter Concerts. M. de Pachmann's Recital. The Kölner-Männergesangverein.

THE performance of 'Lohengrin' at Covent Garden last Thursday week was the first of a Wagnerian opera since the composer's death, and this fact was quite sufficient to account for the crowded state of the theatre and the undivided attention bestowed on the performance by nearly all present. An Italian rendering of 'Lohengrin' cannot be entirely satisfactory under the best of circumstances, but the disadvantages may be reduced by care and intelligence in every department. Unfortunately, intelligence is a quality not always to be met with on the operatic stage, and we regret to note a serious deterioration in that which formerly constituted the charm of the Covent Garden version, namely, the embodiment of Elsa by Madame Albani. Why the artist should alter that which was generally allowed to be perfect it is difficult to say. Certain it is that much of the exquisite tenderness which once characterized the impersonation has gone, and has been replaced by a measure of dramatic feeling not required by the character. That Madame Albani should commit such a breach of artistic etiquette as to return to the stage after the scene with Ortrud in the second act, and bow her thanks to a few *claqueurs*, is even more surprising. The engagement of Mr. Maas to impersonate Lohengrin may be commended, as no other operatic tenor at present available can interpret the music with equal charm of voice. Mr. Maas has scarcely changed his conception of the part since he played it in English at Her Majesty's Theatre, and want of animation remains an unfortunate defect in his performance. Madame Fursch-Madi is a very acceptable Ortrud, and Signor de Reszke, who replaced M. Gresse as the King, did ample justice to the part. The Telramund of Signor Cotogni is too familiar to require comment. Notwithstanding the improvement of the chorus in other operas, its intonation was as unsatisfactory as ever in 'Lohengrin.' This must be due to want of proper training, as German choristers sing the music in tune without difficulty. After two postponements Madame Sembrich actually appeared as Caterina in 'L'Étoile du Nord' on Monday evening. As might have been anticipated, her singularly flexible voice enables her to revel in the *floriture*. Meyerbeer has written for the heroine of his comic opera, and in a vocal sense her impersonation left nothing to desire; but as an actress she is cold and impassive, and

in this respect she is greatly the inferior of Madame Patti in the same part. M. Gailhard is the equal neither of M. Faure nor of M. Maurel as Pietro, and Mlle. Gini, a *débutante*, made no effect as Frasocia. The general performance was below the average in merit.

The extra Saturday concert at the Crystal Palace for the benefit of Mr. Mann's claims attention apart from the intrinsic merit of the programme. There are few if any workers in the field of music to whom those interested in the art owe a larger debt of gratitude than the conductor of the Sydenham concerts, and the occasion to which we have referred offers an opportunity for the expression of that feeling. Mere sentiment, however, will not fill a concert-room, and neither musicians nor the public mustered very strongly last Saturday, the programme containing no feature of absorbing interest, though made up of excellent material generally. The composers of the past were represented by Schubert's unfinished Symphony in e minor, played to perfection, and Mendelssohn's Capriccio for Piano and Orchestra, Op. 22, with Mlle. Clotilde Kleeburg at the key-board. The young pianist gave a beautifully refined rendering of the piece, which, however, is not a very severe test of executive ability. Two excerpts from Wagner were given, namely, the Overture to 'Tannhäuser' and the Prelude to 'Parsifal.' When the latter piece was first given at the Crystal Palace attention was drawn to the excessively slow *tempo* adopted in the six-four movement, and this defect was remedied on the present occasion. English music was represented by selections from the operas 'Colomba' and 'Esmeralda.' Five numbers of Mr. Mackenzie's work were given, namely, the prelude, the *vocero*, the ballet airs, Chilina's ballad, and the duet for Orso and Lydia in the last act. This well-chosen selection enabled those among the audience who had not heard the opera to form some idea of its striking merits, especially as the performance left absolutely nothing to desire. The vocal numbers were admirably interpreted by Madame Valleria, Miss Annie Marriott, and Mr. Barton McGuckin, and the picturesquely scored ballet music proved extremely effective in the concert-room. From 'Esmeralda' only one number was performed, the tenor air "O vision entrancing," sung by Mr. McGuckin. A German soprano, Madame Leideritz, from the Court Theatre of Detmold, made her first appearance in England. Her rendering of the scene "Leise, leise," from 'Der Freischütz,' showed that she possesses a powerful voice, together with the worst defects of the German method of vocalization.

The reputation of the Crystal Palace concerts has been fully maintained in every respect during the twenty-seventh season, just concluded. There were symptoms of a retrograde policy during the previous series, but wise counsels have again prevailed and the programmes have been compounded of standard works and interesting novelties in fair proportion. The production of the gigantic 'Messe des Morts' of Berlioz was the principal event of the season, and in addition to this unique work the absolute novelties worthy of mention were Brahms's Second Pianoforte Concerto in b flat, Mr. Cowen's suite for strings, 'In the Olden Time,' Mr.

Hubert Parry's Symphony in e, Raff's Symphony in d minor, No. 6, Schubert's Symphony in e, No. 7, Smetana's symphonic poem 'Vysehrad,' Mr. Prout's cantata 'Alfred,' Wagner's Prelude and "Charfreitagszauber" from 'Parsifal,' and Mr. Wingham's Symphony in d.

Some of the Richter programmes this season have erred on the side of brevity, but this remark did not apply to the concert of Monday evening, which was extremely varied and interesting as well as of reasonable length. Among contemporary composers a distinguished place has been won by Anton Dvorák, whose works are generally characterized by a freshness and spontaneity of style as welcome as they are rare. The Slavonic Rhapsody in a flat introduced some time since at these concerts afforded an instance of the Bohemian composer's originality unalloyed by extravagance and sanguine expectations were, therefore, formed of the companion work in e, Op. 45 No. 2, which was performed for the first time in England on Monday evening. Perhaps undue anticipations had been raised, but it is certain that a sense of disappointment was felt, the work proving somewhat laboured and unsatisfactory in effect. Many passages are, it is true, exceedingly clever, the scoring is masterly, and in musicianly feeling and dignity the rhapsody offers a welcome contrast to those of Liszt. It is quite probable that a second hearing would tend to modify or remove the comparatively unfavourable impression produced on this occasion. The *début* of Madame Stepanoff, a pianist of presumably Russian nationality, was a signal success. A better selection might easily have been made than M. Saint-Saëns's Second Concerto in a minor, a work which, despite the undeniable prettiness of the *scherzo*, is on the whole trivial and unsatisfactory. The first movement, with its singular opening in the manner of Bach's preludes, has no pretensions to concerto rank, and the final *presto* is scarcely removed from commonplace. There can be little question, however, that Madame Stepanoff is a pianist of no ordinary calibre. Her touch is clear, incisive, and powerful, yet pure and sympathetic, while her execution is beautifully even and accurate. A definite judgment on her merits must be deferred until she has been tested in some work of higher class, but the impression created on Monday was extremely favourable, and her performance was followed by three recalls. Brahms's 'Tragische' Overture was finely performed, and the work improves on acquaintance. Its general sombreness is, of course, inevitable by reason of its subject, but in beauty and power it is certainly worthy of the composer of the sublime 'Schicksalslied.' A Richter Concert would scarcely be complete without some excerpts from Wagner, and the Siegfried Idyl and the introduction to the third act of 'Die Meistersinger' displayed the orchestra in its best form. Both pieces were asked for a second time, but Herr Richter wisely declined to repeat them. Beethoven's Symphony in b flat, No. 4, concluded an admirable concert.

M. de Pachmann's third recital, given last Saturday afternoon at St. James's Hall, afforded an excellent opportunity of judging of both the strength and weakness of the

N° 2903, JUNE 16, '83

artist who has exercised so great an attraction during his present visit. His programme was well selected and specially deserving of commendation, inasmuch as all the items, with a single exception, were original pianoforte pieces and not mere arrangements. The exception referred to was the opening number—Tausig's transcription of Bach's Toccata and Fugue in D minor, originally written for the organ. The piece in its transformed shape is effective and very brilliant. It was excellently played, though we should have preferred to hear the pianist in one of Bach's original compositions—say, one of the great Suites. In the piece which followed—Beethoven's Sonata in A, Op. 101—M. de Pachmann was far less successful. He played Beethoven in the same style in which he plays Chopin. The almost continual *tempo rubato* which is required by the latter composer is altogether unsuited to the masculine conceptions of Beethoven, and consequently there was exaggerated sentimentalism where breadth of outline was demanded, while the frequent and abrupt alternations of *pianissimo* and *fortissimo* were often quite at variance with the author's spirit. In some degree the same faults characterized the performance of Schumann's Novelette, No. 4, though the music suffered less from such a method of treatment. In the remainder of the programme M. de Pachmann was on more congenial ground. An air with variations in A flat by Rubinstein, given for the first time in England, was played with real charm. The composition, like most of Rubinstein's, is very unequal. The theme is beautiful, but some of the variations are very laboured. Henselt's 'Danklied nach Sturm,' a piece which suited the player exactly, was given to absolute perfection, as also was Saint-Saëns's 'Étude en forme de Valse,' a composition more remarkable for difficulty than for beauty. It is as a player of Chopin that M. de Pachmann excels; and in the selection from that composer which concluded the recital—including a Nocturne, a Mazurka, a Valse, five Studies, and the Polonaise in A flat—the pianist scored the greatest successes of the afternoon. No more perfect interpretation of the dreamy and romantic music of the Polish composer could be imagined, and the enthusiasm excited in the audience was fully justified by a really magnificent performance.

It is now twenty-six years since the Kölner-Männergesangverein, more commonly known as the "Cologne Choir," paid their third and last visit to London. At that time it was a comparatively young institution, having been founded in the year 1842. There are still many among us who can remember the impression produced at that time by the admirable singing of the choir; and though its personnel must necessarily be almost entirely changed, it is evident, judging from the performance last Monday afternoon at the first of the series of concerts now being given at St. James's Hall, that the reputation it earned in the past has been maintained up to the present time. The choir consists entirely of male voices, being an excellent specimen of a kind of choral society greatly in favour in Germany, though only occasionally to be found in this country. The question whether the neglect of this class of music in England is the cause or the effect of so little music being

written here for men's voices is one into which we cannot enter now; as a matter of fact the defunct Polyhymnian Choir, formerly conducted by Mr. William Rea, is the only society of this kind which has established any great reputation in London. The Cologne Choir which is now visiting us consists of ninety-two members—forty-two tenors and fifty basses—under the direction of Herr S. de Lange. The quality of its tone is very fine, the tenors being especially powerful for their number, and very good in their upper register, while the second basses gave more than once during the afternoon a low D of fine quality and considerable volume. Their intonation in unaccompanied music is very true, and even in the softest passages the pitch is perfectly maintained; while the perfection of the ensemble, the exquisite gradations of the crescendos and diminuendos, and the delicacy of their *pianissimo* singing must be heard to be appreciated. We are doing the German choir no more than justice when we say that its performances rival the finest efforts of Mr. Henry Leslie's choir at its best. One more point should be specially commended—the pronunciation is singularly clear, not a word being lost. The programme of Monday included Kreutzer's 'Schäfer's Sonntagslied'; Mendelssohn's 'Wasserfahrt'; a rather dull chorus, 'Vom Rhein,' by Max Bruch; the 'Schottische Bardenchor,' by Silcher; Schubert's lovely 'Der Gondelfahrer,' with piano accompaniment, so exquisitely given as to obtain an undeniable encore; a very effective chorus, 'Frühlingszeit,' by Carl Wilhelm; an interesting chorus by Goldmark, 'Frühlingsnetz,' with a curious accompaniment for piano and four horns; an 'Altniederländisches Lied,' by Kremser, a most beautiful piece of *pianissimo* singing; a chorus by Koschat in the Carinthian dialect, entitled 'Kärntnergrünn'; the 'Morgenlied,' by Julius Rietz; and the National Anthem. The numbers were excellently arranged with a view to contrast, and showed the capabilities of the choir in every style of singing. Variety was imparted to the programme by an excellent performance of Beethoven's 'Adelaide' by Herr Henrik Westberg, and by two violin solos played by M. Ovide Musin. The concerts are given for the purpose of aiding the fund for the erection of the Anglican church in Cologne; and the excellence of the choir is so unusual that they deserve, and we hope will obtain, a large measure of success. Ten concerts will be given in all, the last being announced for next Saturday evening; and the opportunity of hearing the famous choir is one which lovers of music ought not to miss.

Musical Gossip.

M. GOUNOD has accepted the invitation of the Birmingham committee to write a new work for the next festival. We are informed that it is to be a sequel to the 'Redemption.' Mr. Villiers Stanford will also write a choral work for the same occasion.

MR. HALLE'S programme last Friday week at the Grosvenor Gallery included a Pianoforte Quartet in E minor, Op. 11, by Fibich, a composer whose name is not familiar in our concert-rooms. The work is exceedingly clever, though perhaps lacking in variety and contrast. We believe Herr Fibich is of Hungarian nationality

and is now a *capellmeister* at Prague. As he is only thirty-three years of age he may be regarded as a composer of promise rather than as one who has said his best. The remainder of the concert does not call for remark.

MDLLE. CLOTILDE KLEEBERG, whose excellent playing was recently noticed in these columns, announces a second recital at the Prince's Hall for next Thursday afternoon.

MR. HARVEY LÖHR gave a chamber concert at the Royal Academy Concert-Room last Wednesday evening, when the chief items of a very excellent programme were Goetz's Trio in E minor, Schumann's 'Faschingschawank aus Wien,' and Beethoven's Sonata in F for piano and violin.

A CONCERT was given at the Prince's Hall, Piccadilly, on Thursday afternoon, for the benefit of the St. Raphael's Convalescent Homes for Men and Women, Torquay.

We regret to record the death of Mr. T. L. Stillie, which took place in Glasgow last Thursday week. Mr. Stillie was for many years musical critic of the *Glasgow Herald*, and the orchestral and choral concerts now established on a thriving basis in the northern city owe their success in some measure to his efforts in the early years of trial and difficulty. Mr. Stillie was in London about a fortnight ago, in apparently good health, and attended the Richter Concert on the 28th ult.

A COMPLETE series of performances of Wagner's music-dramas, from 'Rienzi' to 'Götterdämmerung,' has lately been concluded at the Hamburg Stadttheater. The parts were all sustained by regular members of the company, foremost among whom were Frau Sucher and Herren Winkelmann and Gura. Herr Josef Sucher conducted.

M. DELIBES'S 'Lakmé' continues to draw crowded houses at the Opéra Comique at Paris. Fourteen performances of the work have brought in the sum of 126,709 francs, being an average of 9,050 francs (362.) per night.

WITH deep regret we announce the sudden death, at Trieste, of Frau Reicher-Kindermann, at the early age of thirty. Many of our readers will remember the splendid performances of the young artist in the 'Ring des Nibelungen' at Her Majesty's Theatre last year, where she sustained alternately the characters of Fricka and Brünnhilde. Her premature death will be a very serious loss to the German stage.

THE death is also announced, at the age of fifty-eight, of M. Charles Wehlé, of Paris, a pianist of considerable repute.

AT Caen, the birthplace of Auber, a monument to the composer was unveiled last Sunday. A musical festival was given, the programme of which was chiefly selected from Auber's works.

A NEW soprano, Mdlle. Sionitzka, a pupil of Madame Marchesi, has just made a brilliant *début* as Aida at the Imperial Theatre, St. Petersburg.

DRAMA

THE WEEK.

ADEPHIL.—'Rank and Riches,' a Play in Four Acts and Five Tableaux. By Wilkie Collins.

GAELTY.—Performances of the Gymnase Company: 'Serge Panine,' Drame en Cinq Actes. Par Georges Ohnet. 'Un Roman Parisien,' Drame en Cinq Actes. Par Octave Feuillet.

NOR often, in days which in some respects at least may be regarded as half-hearted, does a new drama encounter a fate so adverse as attended 'Rank and Riches,' by Mr. Wilkie Collins. Those early scenes which are supposed to be occupied with the arrangement of pieces upon the board rather than with opening moves of a game provoked derision, and the action, so soon as it was developed, proved dis-

tasteful and preposterous. It is less in the incidents, though these are sufficiently extravagant, than in the characters and method that the secret of failure is found. Possessor of an invention more fertile than is often accorded an Englishman, Mr. Wilkie Collins has succeeded in his novels in winning acceptance for explanations of motive more elaborate than any human being has often attempted in closest self-communion. The diaries kept by his characters are written to meet the exigencies of Mr. Collins's plot, rather than evolved from any kind of self-consciousness. This method, sufficiently hazardous in ordinary fiction, is impossible in a drama. The explanations, accordingly, Mr. Collins affords aggravate the original evil. Take one instance, which is almost crucial. A marriage between Lady Calista, Mr. Collins's heroine, and the Duke of Heathcote is on the point of coming off. As by the scheme of the play Lady Calista is to wed a certain Cecil Cassilis, a lawyer's clerk, a necessity arises that the youth in question shall be brought upon the stage. The arrangement for securing his presence is as follows. Cassilis has, it must be premised, become a writer on the press. Lord Laverock, who has naturally the strongest desire that his daughter shall espouse the duke, and has but too much reason to dread her meeting with her plebeian lover, yet makes a speech to the duke about the necessity in these days of advertising oneself, and asks if he shall not invite young Cassilis to the wedding as a means of conciliating the press. With all respect for Mr. Collins, we must assert that an idea more perversely absurd seldom came into human brain. The newspapers which report "marriages in high life" need no conciliation to describe the nuptials of a duke; those which do not are not to be conciliated into so doing by the fact that a writer assumably unknown to them is invited to breakfast. A score kindred instances might be pointed out. Altogether preposterous is meanwhile the plot, which deals with the rivalry between the daughter of an earl and her female attendant for the love of a lawyer's clerk, and presents a lady of high birth and position kissing her lover unasked and under startling conditions of publicity, and for his sake venturing alone into a gathering of revolutionaries, who, mistaking apparently the conditions of English life, hold it necessary to meet in solemn secrecy to discuss the expediency of abolishing the House of Lords. A competent interpretation is afforded. Mr. Sugden acts satisfactorily as the Duke of Heathcote, a gentleman whose mere existence is an argument in favour of the maintenance of a titled and landed aristocracy; Miss Lingard assigns all possible *vraisemblance* to the difficult character of Lady Calista; and Miss Myra Holme, Mr. Anson, Mrs. Billington, and Mr. Alexander struggle with *rôles* which no acting can possibly reconcile to the public. The escapade of Mr. Anson, who at the close of the third act came forward to scold the audience for irreverence, has received more attention than it merits. It needs only be said that among the restrictions upon individual liberty which are contemplated or in existence the withdrawal of the right to laugh in a theatre has not yet been counted. 'Rank and Riches' is

well mounted. The prevailing colour in the decorations to acts iii. and iv. is, however, objectionable.

With the arrival of the Gymnase company a more ambitious order of performances has commenced at the Gaiety. 'Serge Panine,' a version by M. Georges Ohnet of his powerful romance of the same name, is the first piece played by the new-comers. In the sternly enforced moral of this grimmest of dramas, which shows a woman inflicting death upon the son-in-law who has wronged her daughter, wasted her substance, and brought disgrace upon a name honoured until now, the strongest possible contrast to the burlesque exhibitions hitherto supplied is afforded. So relentless is, indeed, the wrath of Madame Desvarennes, it is almost repellent, and a certain measure of sympathy is inspired for her victim, who, though weak, is not inherently bad. The psychology of the whole is, however, excellent, and the picture afforded of the woman whose unaided energy has built up the huge pile of her fortune, who is watchful as a dragon in her guard over her daughter, yet weak as water before her supplications and tears, will repay close study. To M. Ohnet the conception of this character, in which the robust virtue of the peasant is answerable for the *dénouement* and for the entire progress of the action, must be assigned. Madame Pasca, deserves, however, high praise for her rendering. The manner, hard, abrupt, menacing at times, rugged in honesty, yet soft and gentle beneath the rough rind of Madame Desvarennes, is shown by Madame Pasca with a skill that stamps her one of the first actresses of modern times. Played as they are by Madame Pasca, the last two acts of 'Serge Panine' are as striking as anything in the modern drama. Mlle. Lina Munte displays some fine acting as Jeanne, the adopted daughter of Madame Desvarennes; M. Barbe is moderately successful in the rôle of Serge Panine, created by M. Marais; and M. Landrol plays with energy as Cayrol, the husband of Jeanne. Some of the less important characters are indifferently presented.

A certain measure of resemblance between 'Serge Panine' and 'Le Roman Parisien,' which strikes the spectator, is in part attributable to the endeavour to fit the special talents of Madame Pasca. In both works Madame Pasca plays a mother-in-law; in both circumstances have strongly warped her nature, making her unlike those with whom she is associated; and in both the termination of the story is fatal. That the two plays turn upon adultery can scarcely be regarded as in any way distinctive. As Madame de Targy, Madame Pasca gives proof of her possession of high powers. Her acting in the scene in which she breaks to her son the news that he is dishonoured is masterly in all respects; and the concluding act, in which she forgives the penitent wife, has abundant pathos. So completely does Madame Pasca realize and live in a part, the idea of any other individuality being behind that which is presented does not occur. M. Saint Germain repeats his fine study of Le Baron de Chevrial, one of the worst conceivable types of financiers. His death scene is especially effective. M. Landrol has not been seen to greater advantage than as Le Docteur Cheanel. The general performance is satisfactory, one or

two specimens of intellectual cretinism being very humorously played. Beside earlier work of M. Feuillet, such as 'Montjoye,' 'Le Roman Parisien' is but commonplace and melodramatic. It has, however, a fair measure of interest.

Dramatic Gossip.

'REDEEMED,' a three-act drama by an actor who, from a character he "created," has assumed the *nom de plume* of Jan Coggan, has been given at a morning performance at the Vaudeville. It is a conventional piece, with little claim upon attention, but displays some slight power of characterization. Miss Rose Leclercq, Mr. Beck, and Mr. H. E. Russell, who, with no breach of faith, may be mentioned as the author, played the principal parts.

Two new dramas were produced on Tuesday afternoon: 'Cinq Mars,' by Messrs. Minton and Maude, at the Olympic, and 'The Roundhead,' by Messrs. Bussy and Blackmore, at the Crystal Palace. The piece last named, which is not without interest, shows the love of an old Roundhead officer for his young wife. Supposing her in love with a young Cavalier, he attempts to commit suicide for the purpose of setting her free. From the self-inflicted wound he recovers, to find that he was mistaken and that her love is his.

'SILVER GUILT,' a burlesque, by Mr. Warham, of 'The Silver King,' produced at the Strand Theatre, is likely to attract the public by the excellence of portions of the performance and by the ingenuity of the mechanical changes it introduces rather than by merit of dialogue. Mr. Righton acts cleverly in the principal character and dances in a manner, at once comic and easy, which is wholly his own. Miss Laura Linden as the heroine contrives, while burlesquing the style of Miss Eastlake, to prove herself a capable artist. Other actors acquit themselves well, and the performance is more mirthful than similar representations often are. Mr. Rose's adaptation of 'Vice Versa,' which has been slightly curtailed and is given with the original cast, forms the opening piece.

The fact that the part of Serge Panine was confided in London to M. Barbe is attributable to the refusal of M. Marais to accompany to England the company of the Gymnase. M. Marais is said to have accepted an engagement with Madame Sarah Bernhardt to play with her in a forthcoming revival of 'Zaire.' The case between M. Marais and the director was to be heard during the present week. M. Achard, who for similar reasons has had a lawsuit with the same director, has been heard on appeal and defeated.

On Thursday night 'The Rival's' was given at the Vaudeville for the two-hundredth time. The run is, of course, unprecedented. Mr. Thorne's enterprise in providing the piece with the most efficient obtainable cast has met with a well-deserved success.

LORD LYTTON'S comedy of 'Money' was given on Saturday afternoon last at the Vaudeville Theatre.

A DRAMA by Mr. Leopold Wagner, entitled 'Passion and Principle,' has been given successfully at Sadler's Wells Theatre. Familiar materials are employed in it with fair judgment, and, as the scenic effects are good, the piece has a chance of sustained popularity.

INTO the mouth of one of the characters in 'La Déclassée,' a drama of M. Delahaye, produced at the Théâtre de Cluny, is put the following marvellous phrase: "Je soutiens le pantalon du désespoir avec la bretelle de l'espérance."

To CORRESPONDENTS.—W. B.—R. T.—J. A. H.—J. M. H.—"Old Westminster"—W. H. O.—J. J. A.—received.
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Erratum.—P. 736, col. 2, l. 8 from foot, for "razed" read razed.

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